DOCUMENT RESUME

ED 390 794 SO 025 953

AUTHOR	Lewis, Tony
TITLE	Land & Landscape: Views of America's History and Culture. From the Series America Past and Present. Study Guide.
INSTITUTION	National Museum of American Art, Washington, DC.
PUB DATE	94
NOTE	145p.; Some of the pictures may not reproduce well.
AVAILABLE FROM	MRC 210, National Museum of American Art, Smithsonian Institution, Washington, DC 20560
PUB TYPE	Guides - Classroom Use - Instructional Materials (For Learner) (051) -- Guides - Non-Classroom Use (055)
EDRS PRICE	MF01/PC06 Plus Postage.
DESCRIPTORS	Art Criticism; *Art Education; *Art History; Elementary Secondary Education; Federalism; Painting (Visual Arts); Photography; *United States History; Visual Arts
IDENTIFIERS	Explorers; Hudson River School (Art); Jackson (Andrew); Jeffersonian Democracy; *Landscapes(Visual Arts); Manifest Destiny; Progress; *United States Art

ABSTRACT

This study guide examines the history of American landscape painting and photography from the early 19th century to the present. It is designed to be used as a student supplement for U. S. history curriculum. Included are color reproductions of 15 works of art from the permanent collections of the National Museum of American Art. These art works are discussed and used as a focus for the lessons which are organized into four units. The units are: (1) "The Early Years"; (2) "Federalism to Jacksonian Democracy"; (3) "Artist-Explorers"; and (4) "Nature Versus 'Progress.'" An "Epilogue" discusses "Today's American Landscape." The document concludes with a glossary, selected bibliography, biographies of artists, and a list of illustrations. (NP)

****
* Réproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

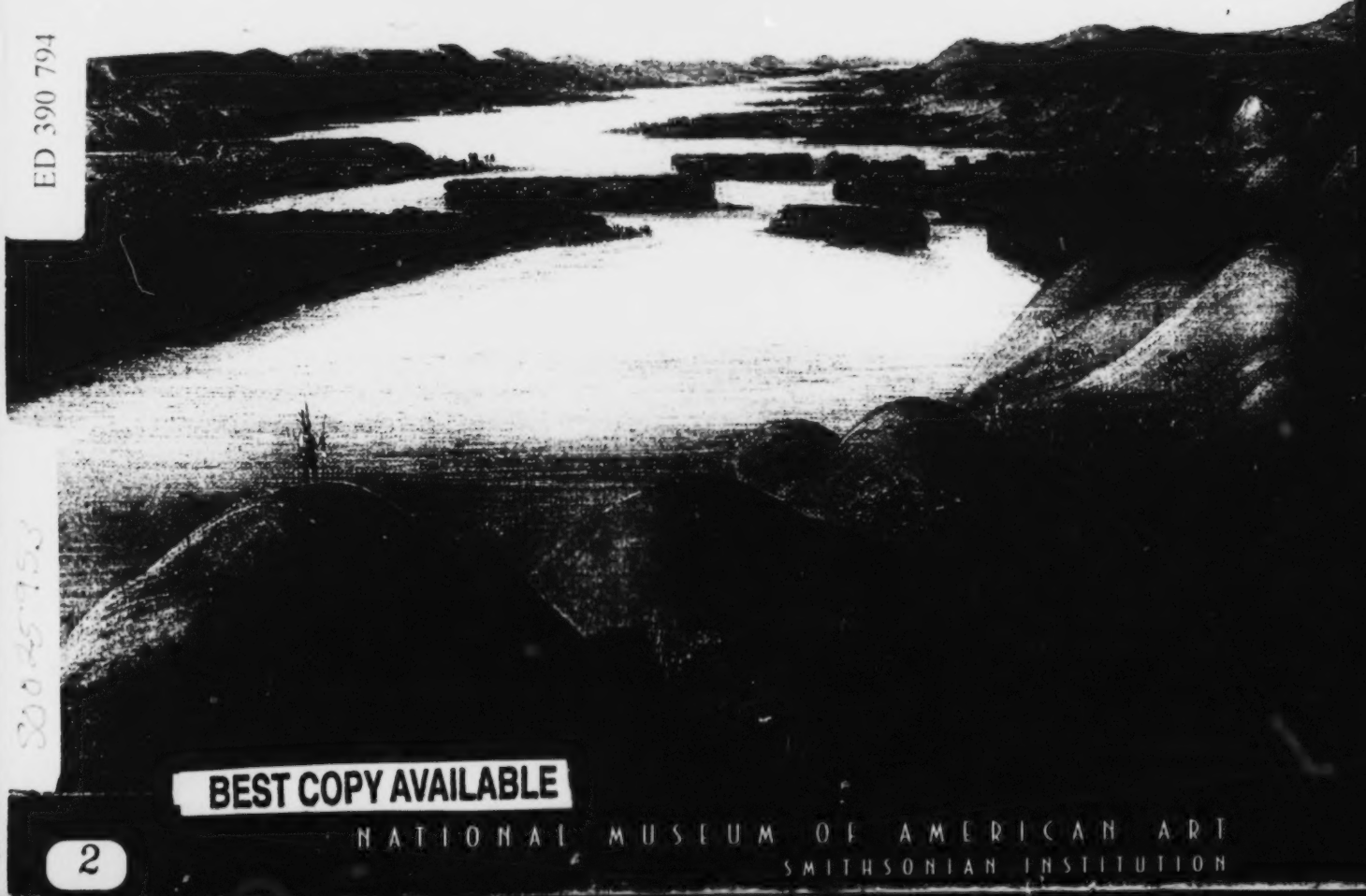
ED 390 794

LAND & LANDSCAPE

VIEWS OF AMERICA'S HISTORY AND CULTURE

FROM THE SERIES

AMERICA PAST AND PRESENT



BEST COPY AVAILABLE

NATIONAL MUSEUM OF AMERICAN ART
SMITHSONIAN INSTITUTION

Study Guide

Project Director
Neal Patzer

Writer
Tom Lewis

Contributing Writer
Thomas Gretchen

Project Coordinator
Margaret Cogswell

Editor
Richard Carter

©1991 National Museum of American Art, Smithsonian Institution

This study guide was produced in conjunction with the special exhibition Thomas Cole: Landscape into History, organized by the National Museum of American Art in cooperation with The New-York Historical Society. Funding for the study guide and the exhibition was made possible by the generous support of NYNEX Foundation.

Front cover: George Caleb Bingham, *Boatmen on the Missouri*, 1846. Oil on canvas, 29 x 36½ in. (73.7 x 92.7 cm). Gift of Mrs. Joseph Harrison, Jr.

The National Museum of American Art, Smithsonian Institution, is dedicated to the preservation, exhibition, study, and publication of the visual arts of America. Its mission is to document, research, and present the complete range of the history of American Painting and Sculpture, selected graphic arts, folk art, and photography, including film and video. For more information about the museum, its programs, and membership, write to the Office of Educational Programs, National Museum of American Art, Smithsonian Institution, Washington, DC 20560.

Table of Contents

INTRODUCTION 2

UNIT I
The Early Years 6

UNIT II
Federalism to Jacksonian Democracy 14

UNIT III
Artist-Explorers 24

UNIT IV
Nature Versus "Progress" 32

EPILOGUE
Today's American Landscape 44

GLOSSARY 52

SELECTED BIBLIOGRAPHY 53

BIOGRAPHIES OF ARTISTS 54

LIST OF ILLUSTRATIONS 56

LAND & LANDSCAPE

VIEWS OF AMERICA'S HISTORY AND CULTURE

FROM THE SERIES

AMERICA PAST AND PRESENT

Study Guide

PREPARED AND PUBLISHED BY THE NATIONAL MUSEUM OF AMERICAN ART • SMITHSONIAN INSTITUTION

ABOUT THIS GUIDE

This guide examines the history of American landscape painting and photography from the early nineteenth century to the present. It is designed to be used as a student supplement for United States history curricula or as a reference for the general reader. Included are color reproductions of fifteen works of art from the permanent collections of the National Museum of American Art.

GOALS

To develop a heightened awareness of America's diverse natural landscape and its role in the nation's social, cultural, and political history.

◆

To interpret works of art as historical artifacts.

◆

To develop critical and analytical thinking skills.

◆

To discuss controversial issues and form ideas based on a consideration of all points of view.

INTRODUCTION

Before there was an America, before there was a nation, there was the land. Since the arrival of Europeans, the land and its contours and changes has been a powerful factor in determining the cultural and national identity of what was to become the United States of America. An examination of American landscape painting and landscape photography offers a way to look at past cultural perceptions of the land and its people. Landscape image making is not a stagnant art form but moves and changes as nature and people move in the inevitable course of building up and tearing down. Landscape art, when examined carefully, reveals the political, social, and economic precepts of the culture that produced it.

In the early nineteenth century, when the nation was beginning to appreciate its rich natural beauty, landscapes appealed to the tastes of Americans for several key reasons:

- As the land was settled, a nostalgia for images of the unspoiled wilderness arose among many of the first American patrons of the fine arts.
- The American landscape became associated with the idea that this continent was particularly blessed by God. Belief that they were a chosen people seemingly justified the settlers' right to occupy and "improve" the land.
- The fertility and vastness of the land in America was considered by many symbolic of the economic opportunities available in a young industrial nation.

In the 1820s, Alvan Fisher, Thomas Birch, and Thomas Cole were among the first professional landscapists to paint what were considered distinctly American scenes. Fisher was one of the first painters commissioned to paint Niagara Falls, while Thomas

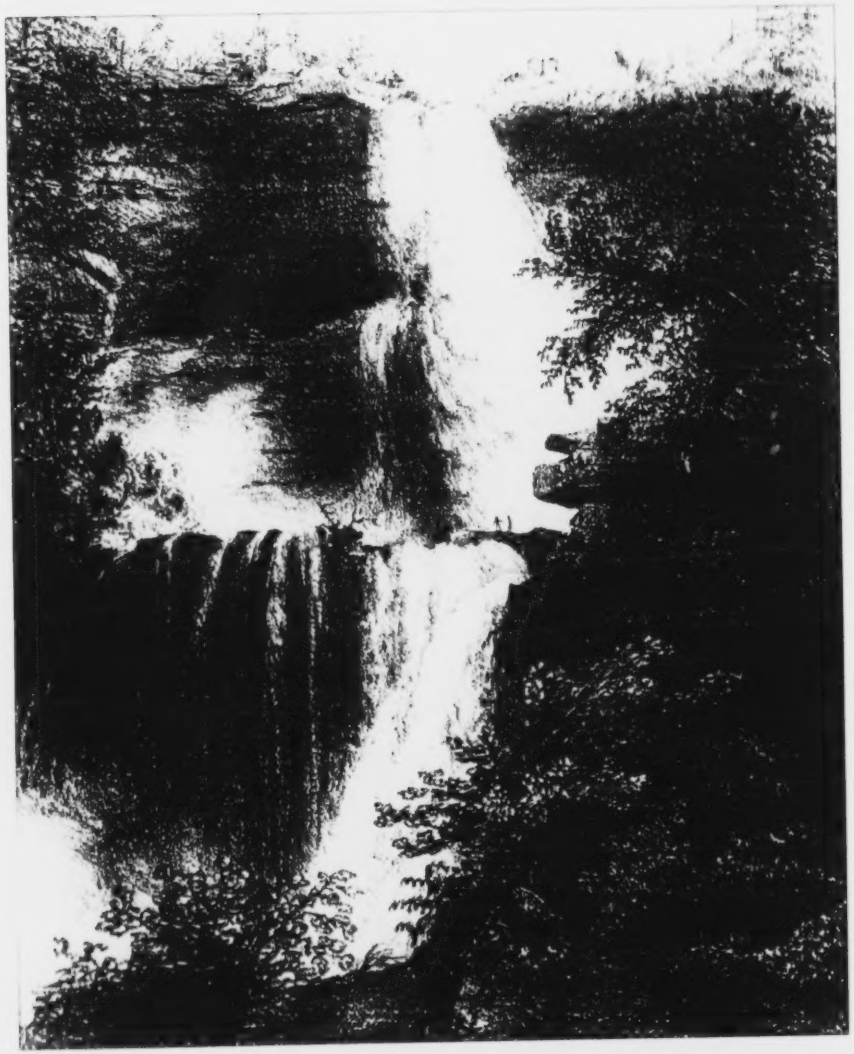
Cole, a leader of what was to become known as the Hudson River School of painting, captured the expansive splendor of the mountains, rivers, and forests of the Northeast. At the same time, however, vigorous business interests were exploiting the nation's resources with amazing speed. During the 1830s, railroad tracks were cutting through the land to link East Coast cities to the interior, and by 1840 three thousand miles of canals had been built. In response, Cole and other artists warned of the destruction to the land that would come from unbridled development. Cole and his colleagues painted images of untouched wilderness and pastoral settlements to encourage what they considered to be responsible and "moral" direction to American economic progress.

Land ownership in early America was influential in shaping our political history as well. In the agrarian economy of the early United States, owning vast tracts of land had been the path to wealth and political power. The Constitution had left it up to each state to determine who was allowed to vote.

Traditionally, men such as Thomas Jefferson believed that only landowners would act responsibly as voters since they had a literal "stake" of ownership in the nation. During the 1820s, however, America underwent a philosophical and political shift that led to the eventual enfranchisement of nonlandowners during the presidency of Andrew Jackson. Many new frontier states without established landowning elites left the requirement of land ownership out of their constitutions. As cities grew in population, the ranks of the city-dweller, nonlandowner also increased. By the second decade of the nineteenth century many of the original states, such as New York and Massachusetts, no longer used ownership of property as a requirement for voting. James Fenimore Cooper expressed the new mood of enfranchisement when he wrote, "Every man who has wants, feelings, affections, and character has a stake in society."

Meanwhile, the pressures of scarce and expensive land in the East were drawing settlers to the frontier at an astonishing rate. As people migrated westward so did America's landscape artists. Painters such as George Catlin and later Thomas Moran frequently traveled ahead of the settlers, painting works that extolled fertile plains waiting to be plowed and mountains rich in ore waiting to be mined. George Catlin painted hundreds of portraits of Indians, scenes of Indian life, and landscapes of the wilderness west of the Mississippi River that are now appreciated for their historical, anthropological, and aesthetic value. Decades later, Thomas Moran would paint the natural wonders that popularized the West and elevated them to the status of national treasures.

After the Civil War, artists began to paint scenes of industrial progress. Though the theme of conservation was hardly new to landscape painters, later artists such as Homer Dodge Martin confronted the issues of the ravaged land more directly. The land had been "tamed," yet industry's quest for raw materials continued unchecked by environmental or any other concerns. Erosion, sewage, and smog from factories were already becoming a commonplace feature of city life. In George Inness's painting of Niagara Falls, a smokestack appears in the



Thomas Cole, *Falls at Catskills*, c.a. 1828-29, unsigned, lithograph on paper, 10 x 8 ½ in. (27.3 x 22.5 cm)

distance. Some artists portrayed industrial progress and the environment harmoniously coexisting. Samuel Colman's painting of steamships on the Hudson shows the coal-burning vessels in harmony with the surrounding mountain, sky, and river.

The American scene, like the land itself, remains a work in progress. Both photography and painting reveal much about America's dialogue with nature. Over the years the photographer's lens and the painter's brush have captured for posterity our complex relationship with America's natural heritage.

Today, as our nation struggles to strike a balance between economic progress and conservation, a re-examination of our land through the eyes of those who found it compelling enough to record in paint and print will show us how similar issues were handled in the past.

Unit I

OBJECTIVES

1. To demonstrate the different ways that two nineteenth-century painters, Thomas Cole and Alvan Fisher, conceived of North America as a unique place and a new beginning.

2. To define three key concepts and terms: *symbol*, *allegory*, and *sublime*.

THE EARLY YEARS

Alvan Fisher, *A General View of the Falls of Niagara*

Historical Background

When James Monroe took the oath of office as president in 1817, a short-lived period of prosperity and national pride ensued, called the Era of Good Feelings. With Monroe's presidency came an end to the factionalist politics between the Federalist and Democratic-Republican parties. Three years earlier the Treaty of Ghent had been signed, which ended the War of 1812 between the United States and Britain. With peace, political stability, and prosperity came a renewed interest in the land.

The grandeur of Niagara Falls became an increasingly popular destination for America's fledgling tourist industry. Steamboats (and later canals and trains) were routed to take visitors to see the ***sublime*** power of nature along the now-friendly Canadian border. Because of its scale and force, Niagara remained a compelling *symbol* of a divine presence and embodied the power and optimism associated with America.

Alvan Fisher
A General View of the Falls of Niagara, 1820
oil, 36 x 48 in.
(91.2 x 122 cm)

Looking at the Painting

VISUAL ELEMENTS Fisher's *A General View of the Falls of Niagara* represents the entire scene from the top of the celebrated ladder that led down the cliff to the bottom of the gorge. Attention is immediately drawn to the curving cascades of white water. Surmounting the scene a cloud bank grows progressively darker to the right. In the ***foreground*** are a few fir trees and stumps. Two figures peer over the edge of a cliff while in the right-hand corner an Indian in feathered headdress and another seated with a rifle are engaged in conversation with a visitor who gestures toward the magnificent spectacle. The scenery is an accurate representation of the

topography, but the ***foreground*** and sky are arranged according to the formal principles of the ***picturesque***. Varied and contrasting shapes throughout the painting create visual interest, direct the viewer's eye and establish an appropriate mood. Fisher's palette, or color scheme, is muted, restricted in hue and limited to a gray-green tonality. The white waterfalls stand out in stark contrast and are the focal point of the composition.

COMMENTARY Alvan Fisher (1792–1863) began his career as a portrait painter in 1812. He made his first trip to Niagara Falls in the summer of 1820 to make sketches for a series of paintings commissioned by a Massachusetts judge. Like other artists of the mid-1800s, Fisher was influenced by the romantic movement that "saw God's handiwork in nature." His paintings are among the first commissioned pictures of Niagara Falls, which for nineteenth-century Americans were a concrete ***symbol*** of God's divine and awesome presence through nature.

Fisher recalled a pre-Columbian past by including an American Indian as one of the small figures in his *General View*. By 1820 most ***indigenous*** Americans of the Northeast had migrated from their ancestral lands or been killed as a result of aggressive European land settlement, persecution, and diseases to which they had no immunity. When Fisher painted this picture, Native Americans in the East were becoming an exotic curiosity associated with the nation's rapidly shrinking wilderness.

Andrew Jackson, president from 1829–1837, argued in his second address to Congress for the geographical separation of Indians and whites, which he thought would benefit both groups:

The consequences of a speedy removal will be important to the United States, to individual States, and to the Indians themselves. The pecuniary advantages which it promises to the Government are the least of its recommendations.... It will separate the Indians from immediate contact with settlements of whites; free them from the power of the States; enable them to pursue happiness in their own way and under their own rude institutions; will retard the progress of decay, which is lessening their numbers.

As early as 1805, Red Jacket, a Seneca chief, recognized that the settlers and indigenous peoples would come into conflict. In a speech to missionaries he said:

The white people, BROTHER, had not found our country. Tidings were carried back and more came among us. Yet we did not fear them. We believed them and gave them a larger seat. At length their numbers had greatly increased. They wanted more land; they wanted our country. Our eyes were opened, and our minds became uneasy. Wars took place…You say you have not come to get our land or our money, but to enlighten our minds.

Thomas Cole, *The Subsiding of the Waters of the Deluge*

Historical Background

During the 1820s, Americans searched for a sense of cultural identity. Since winning independence from Britain in 1783 and forging national union, the country had grown to be geographically four times as large as France but with a far smaller population scattered mostly along the coast and in the few cities of the East. The young nation was often intensely regional, with its vast and varied geography, linked by only a handful of roads and navigable rivers. Yet a sense of national pride and identity began to take root as the country's experiment with democracy grew in size, power, and permanence. Along with national pride came the growing appreciation of natural wonders in a seemingly limitless landscape. In the early nineteenth century, inspired by this natural

Thomas Cole,
The Subsiding of the Waters of the Deluge,
1829, oil, 35⅞ x 47⅞ in
(90.8 x 121.4 cm)

terrain, writers and artists began to capture the pristine beauty and grandeur in print and on canvas. Artists, many of them trained abroad, had the rare opportunity to paint nature in its state of wilderness, very different from the terrain of European countries that had been civilized and cultivated for centuries.

Whereas the wilderness generally had been feared by the colonists as a dark, forbidding, and mysterious place in the seventeenth and eighteenth centuries, nineteenth-century writers and painters were inspired by the grand scale and endless variety of the continent's unsettled interior.

Like many other artists of his era, Thomas Cole (1801–1848), the first American landscapist to win international acclaim and a leader of what was to be called the Hudson River School, was fascinated by the wilderness areas of New York's Hudson River Valley. Inspired by the beauty of the area and its mountain ranges, Cole set about recording the earlier, wilder aspect of nature that he loved, which was rapidly disappearing through encroaching settlements and new industries. Cole was the first American landscapist to capture the ***sublime*** element and awesome power of the local landscape. In general, ***sublime*** means capable of provoking awe, amazement, or fear so impressive that it cannot be described. The ***sublime*** mood is also often associated with the presence and incomprehensible omnipotence of God.

Looking at the Painting

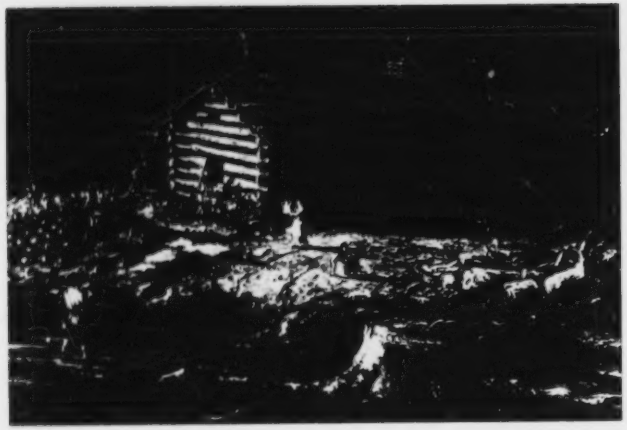
VISUAL ELEMENTS From inside the deep recesses of a cave, we see the first rays of dawn cross the forbidding landscape. Evidence of a flood emerges: a skull, which serves as a ***memento mori***, a symbolic reminder of death, washed up beside a large rock at the bottom center of the composition, a large boat or ark floating free in the path of light, and a dove in mid-flight between the ark and the rocky shore. Beyond the still-rushing water and twisted tree trunks, a soft, purplish light has embraced the vessel, signifying a return to God's favor to a world cleansed of former sins. The rich dark brown and yellow tones simultaneously communicate a sense of promise and a fear of nature's power. The light color on the horizon signifies hope; the dark browns and yellow tones signify despair.

COMMENTARY Although the *Deluge* is not a recognizable American landscape, its meaning had significance for early American viewers. A device frequently used by Cole to emphasize his sentiments was ***allegory***, where objects or people are used to represent complex ideas and values. This painting depicts the Great Flood as described in the Old Testament of the Bible. The story records God's disfavor with man and how He set about destroying the world He created with a great flood or deluge. God also showed His compassion by sparing a pious

man named Noah, instructing him to build an ark and take aboard his family and mated pairs of every species of animal in order to survive the deadly waters. To confirm that the flood had receded, Noah sent out a dove and when it did not return he knew that the land was dry. In return for his obedience and devotion, Noah and his descendants were given dominion over the renewed land and all of its creatures.

Cole, strongly influenced by the prevailing religious and moral philosophies of the period, felt that all things in nature should be evidence of God's creativity. Many of his works contain symbols such as an ark, the cathedral-like spires of the distant rock, the debris of driftwood and seaweed, yet another reminder of man's mortality.

Cole recognized that Americans had the opportunity to make a new society in a divinely inspired wilderness, one free of the decadence of European society and monarchies. Through his allegorical paintings and his writings he prophesied that there would be a time when the beauty of America would be forever lost to the axe of westward-moving settlers. In his poem, *The Complaint of the Forest*, and in his later painting, *The Hunter's Return*, (1845) painted four years before his death, Cole sees the axe as a double-edged ***symbol***; one of destruction and the other of progress.



In *The Hunter's Return*, Cole contrasts all the natural elements of an American "Garden of Eden"— foliage, mountains, a lake — with the raw tree stumps and fallen logs, which are a reminder of civilization's intrusion on nature.

All then was harmony and peace—but man
Arose — he who now vaunts antiquity —
He the stroke—amid the shades
Of oriental realms, destruction's work began—

And dissonant — the axe — the unresting axe
Incessant smote our venerable ranks

Thomas Cole, *The Complaint of the Forest*

1. Compare Cole's imaginary, symbolic painting of the *Deluge* with Fisher's *topographical* painting of Niagara Falls. Which interpretation of the early American landscape do you prefer? Discuss your reasons.

2. Both Fisher and Cole were painting during an unusual period in our nation's history. Research the changes that took place in America immediately following the War of 1812.

3. The *sublime* was a literary as well as a pictorial category. While Cole painted his images, American writers were expressing great interest in stories and poems that frightened, awed, or otherwise impressed readers. Read two or three of the following short pieces by authors who were contemporaries of Cole and Fisher to get a sense of the *sublime* mood, symbolism, and *allegory* as they are used in the literature of the period: Henry Wadsworth Longfellow, *Nature*; William Cullen Bryant, *A Forest Hymn*; Nathaniel Hawthorne, *The Minister's Black Veil*; Edgar Allen Poe, *The Raven*. What parallels can be found between art and literature of the mid nineteenth century? How were these different arts affected by events in history?

BEST COPY AVAILABLE

Unit II

OBJECTIVES

1. To demonstrate how the subject and the composition of paintings can reflect a shift in political philosophies.

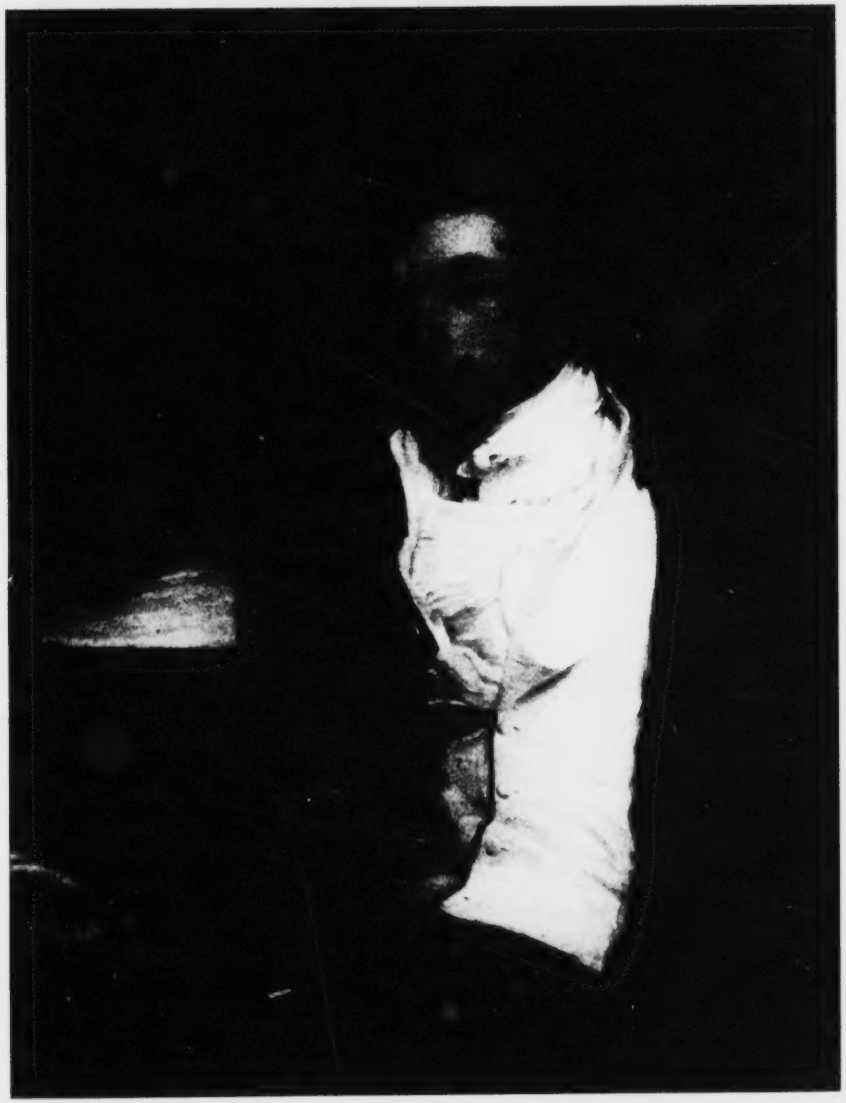
2. To compare and contrast works from successive historical periods and identify the broader context in which they were created.

FEDERALISM TO JACKSONIAN DEMOCRACY

Thomas Sully, *Daniel LaMotte*

Historical Background

Independence from Britain caused leaders of the American Revolution to face the problem of establishing a national government while at the same time maintaining the rights of the states. A national government based on a loose union of states was formed under the Articles of Confederation, but debt and regional factionalism threatened to dissolve it. The "Great Compromise" of 1787 balanced the interests of the states with large populations and those with small ones by dividing a new national legislature into two bodies or houses. In this arrangement, the lower house was to represent the states according to population; in the upper house, the senate, all the states were represented equally, though senators were not to be directly elected by the people in the plan. A "federalist party" favored a strong central government drafted in a proposed new "constitution." The anti-federalists, fearing that a president or chief executive might become an oppressive dictator, or king, opposed the adoption of the constitution without guarantees that personal liberties would be protected. After a convention and careful drafting of the constitution, a questionable political



Thomas Sully, *Thomas Cadwalader*, 1812–1813, oil on canvas, 29 in. (73.5 x 73.8 cm)

strategy on the part of the Federalists led to the ratification of the document by each of the original thirteen colonies by 1790.

Federalists and non-Federalists, most of whom were among the nation's economic elite, believed that wealthy, well-educated men should govern. The nation's first two presidents, George Washington and John Adams, supported the ownership of land as a prerequisite to vote as did Thomas Jefferson and James Madison. Property owners with formal education and experience in managing estates were thought to be the best qualified people to govern the new nation. Women, blacks, Native Americans, and most tenant farmers were unable to vote or participate in government. By the early 1800s farmland became scarce and expensive, preventing many settlers from acquiring land and the right to vote. The government of the new nation remained in the control of an elite of wealthy and well-educated men.

Looking at the Painting

VISUAL ELEMENTS Though this painting is a portrait, it also conveys an image of the landscape that is aristocratic in character. The casual elegance of the sitter reflects Sully's close study of the eighteenth-century English portrait traditions in which aristocratic men and women were posed before landscape vistas suggestive of their vast estates. The sitter, Daniel LaMotte, was a large landowner and Baltimore merchant. Seated in a chair, he is dressed in the fashionable clothes of a gentleman—a sage green coat, white waistcoat, and frilled shirt tied with an elaborate neckcloth. A rose-colored curtain flutters behind him. Seen through the open window is an extensive romantic landscape with a river stretching far into the deeply shaded horizon.

COMMENTARY Thomas Sully painted LaMotte to give the appearance of casual, natural ease. This portrait of aristocratic elegance is carefully composed. The sitter's right hand on the table in front of the window seems to signify his control over his estate, though LaMotte is physically removed from it. Though his high status may come from land ownership, his portrait shows a remoteness from its day-to-day maintenance. LaMotte's introspective gaze and posture indicate his superior social position as well as education. Sully's careful choice of pose, backdrop, and costume create the impression of aristocratic wealth and birth. James Fenimore Cooper captured the spirit of LaMotte's portrait in this quotation from his 1838 essay, "An Aristocrat and a Democrat":

The very object of [democracy] is the utmost practicable personal liberty.... An aristocrat, therefore, is merely one who fortifies his exclusive privileges by positive institutions, and a democrat, one who is willing to admit of a free competition in all things.... He is the purest democrat who best maintains his rights, and no rights can be dearer to a man of cultivation than exemptions from unseasonable invasions of his time by the coarse-minded and ignorant.

Thomas Birch, *Southeast View of "Sedgeley Park," the Country Seat of James Cowles Fisher, Esq.*

Historical Background

Thomas Jefferson, leader of the Democratic-Republican Party, was elected president in 1800. In his inaugural address, Jefferson vowed to promote the "equal and exact

treatment of all men." This view was markedly different from the Federalist Party ideal of a government dominated by a wealthy elite. Jefferson opposed the proliferation and growth of cities and instead promoted the ideal of a peaceful agrarian nation governed through local assemblies.

All free male citizens, of full age, and sane mind, who for one year before shall have been resident in the county, or shall through the whole of that time have possessed therein real property of the value of _____ ; or shall for the same time have been enrolled in the militia, and no others, shall have a right to vote for delegates for the said county and for senatorial electors for the district.

Thomas Jefferson, *Notes on the State of Virginia*, 1783

The War of 1812 was caused by disputes between Great Britain and the United States over a commercial embargo and border disputes with Canada. Neither side gained or lost territory, though commerce and the nation's merchants were forced into serious financial crisis. Still, according to the American view, the war had been

fought to maintain the nation's political and economic independence.

The period was also marked by a number of bank failures and financial crises. The first Bank of the United States was not rechartered after the War of 1812. The second Bank of the United States announced in 1819 that it would no longer pay notes other than its own issued for western land. This created a *panic*; the economic future of the country had never appeared so bleak.

Looking at the Painting

VISUAL ELEMENTS — In this *picturesque* scene a large manor house nestles comfortably among the trees. Similar estates appear in the distance across the river. A well-dressed family walks leisurely along a path leading to a house as a young girl picks flowers near an ornate outbuilding. "Sedgeley Park" illustrates a comfortable way of life and peaceful coexistence with nature. This *pastoral* view shows nature's bounty symbolized by flowers that are within easy reach.

COMMENTARY — Sedgeley Park, a country estate built in 1799 on the banks of the Schuylkill River near Philadelphia, was the first private American house designed in the *Neo-Gothic* style. The choice of the *Neo-Gothic* architectural style would have been considered evidence of the owner's cultivated taste and interest in history. It was designed by the English-born Benjamin Henry Latrobe, one of the first professional architects in America and a designer of the U.S. Capitol in Washington. The house was destroyed by fire after the Civil War, and the grounds of this "private preserve" became a public land known as Fairmount Park.

Thomas Birch painted *Sedgeley Park* for its owner, James Cowles Fisher. Fisher served as acting president of the second Bank of the United States. The painting was executed in 1819, the year of the economic panic. Fisher clearly wanted Birch to represent his family in a dignified natural setting oblivious to the economic distress. The image suggests that Fisher's genteel existence will survive the *panic*. In the wake of the *panic*, however, the general public became less interested in viewing landscape painting that chronicled a luxurious manner of living enjoyed by a privileged few.

Frank Blackwell Mayer, *Independence*
(Squire Jack Porter)

Historical Background

After a long and arduous presidential campaign, Andrew Jackson defeated the incumbent John Quincy Adams in the election of 1828. Jackson ran as the

champion of the common man and as a war hero. He was the hero of the Battle of New Orleans of 1815, which was one of the few land victories of the War of 1812 and was actually fought after the peace treaty was signed. As a native of Kentucky, Jackson was also the first president to come from the frontier, outside the traditional centers of political power — Virginia and New England. Although Jackson represented the aspirations of the middle and lower classes, he was able to attract voters from all social sectors. Jackson felt that hardworking, motivated men should be allowed to achieve the same degree of financial and political success as those who inherited wealth.

By the late 1820s, almost all states had ended the property requirements for voting. Increased literacy and effective political advertising were also important factors in the election's outcome. As a result, the number of voters participating in 1828 doubled from the election of 1824.

BEST COPY AVAI

Looking at the Painting

VISUAL ELEMENTS Like Sully's portrait of Daniel LaMotte, Mayer's *Independence* illustrates the sitter's relationship to the land. An aged man in work clothes rests on a bench against an exposed stone wall of a country house with his feet propped up on a rough-hewn wooden railing. Smoking a corncob pipe, he gazes intently into the distance. His broad-brimmed straw hat, worn to shield him from the sun, lies beneath the bench. He appears to be one with the loosely painted wooded landscape and mountain range seen through the railing. Near the corner post sunflowers are in full bloom. The sitter, Squire Jack Porter, is relaxed and at ease as he contemplates his estate. He wears the breeches of a working man, a farmer's trim, and vest. A ball of yarn and knitting needles on the window sill suggest the presence of a woman—Squire Jack Porter's wife or daughter—who shares responsibilities around the estate.

COMMENTARY Mayer's painting shows the self-made man as an equal member of society. Porter relaxes while gazing out over the land that he has turned into a profitable farm. Porter, seventy-five years old when the picture was painted, had been a captain in the army during the War of 1812. He is shown at his farm, Rose Meadows, in Eckhart, Maryland, after a career as a successful entrepreneur. Porter became rich by owning and operating the first coal mine for domestic use in the Allegheny Mountains.

Everything in the painting—house, bench, clothes, and pipe—has a quality that speaks of the squire's self-sufficient approach to life and the land. *Independence* is an affirmation both of Jefferson's ideal of an agrarian nation and Jackson's policies that made it easier for the lower and middle classes to obtain land.

Whereas Daniel LaMotte is portrayed as a gentleman in the European manner and as lord of his estates, Squire Jack Porter in his very informal pose, is shown as a man integrally united with his land. His tanned face and gnarled hands demonstrate actual labor in a way that LaMotte's delicate complexion and calculated pose do not.

21

Andrew W. Warren,
Long Island Homestead,
Study from Nature
1856, oil, 12" x 23" (30.5 x 58.4 cm)
Museum of Fine Arts, Boston

Andrew W. Warren, *Long Island Homestead, Study from Nature*

Historical Background

Before the War of 1812, commercial revenues of the United States had come chiefly from the exportation of foodstuffs, timber, tobacco and other raw materials. Most manufactured materials were imported from England. However, the war isolated the United States commercially and quickly forced it to develop its own factories to produce the goods it needed.

After the war, when commerce and shipping were restored, American industries continued to expand. Many people moved from rural farming areas into towns to work in mills and forges that were springing up near major trade routes in New York. Farms still existed, however, in places like Long Island, New York, well into the twentieth century.

The demand for landscape paintings rose sharply in the 1830s and 1840s at exactly the same time that towns and cities were attracting people from the country. A nostalgia for the idyllic rural way of life motivated artists and the public alike to focus upon scenes of family farms and unspoiled wilderness.

Looking at the Painting

VISUAL ELEMENTS A large farm house is partially obscured by trees and surrounded by rolling fields while sheep and cattle graze on the hill to the right. Several figures appear on the porch. At left stands a chicken coop. In the ***middle ground***, two women cut and bind sheaves of wheat in front of a small pond. A sunflower and other cultivated flowers appear in the ***foreground***. The land is divided into vegetable garden, flower garden, farmland, and pasture. Beyond the barns at the viewer's left in the distance is a graveyard with a white cross.

COMMENTARY Andrew Warren's small study, executed at the scene, shows this fairly large farm as a self-sufficient, harmonious ***microcosm***, a model of America's agrarian wealth. The wheat field is not very extensive, suggesting that it is for the family's own consumption. Trees and shrubbery help create a sense of the farm's isolation from the rest of the world. The painting depicts a way of life rapidly becoming obsolete in the face of rapid advances in manufacturing and transportation. The homestead's self-sufficiency directly contrasts with the emerging urban world of specialization and interdependence. While the painting's scale is intimate (12⅛ x 23¾ inches), it shows a complete view of the homestead where all the needs of the inhabitants are depicted from "cradle to grave." Around the time of the Civil War, scenes of such serenity, optimism, and "contentedness" were seldom seen.

RELATED ACTIVITIES

1. The word democracy is used often in this guide. How many definitions can you find? Have the definitions changed over time? Give examples.

2. What justifications were used to deny the vote to women, Native Americans, and African Americans? When and how did this change? Who were the important people who took part in the debate? Does this type of discrimination exist today? If so, how?

3. If you were to sketch a self-portrait using elements from the landscape around your house or apartment, what would you include? How would you be posed? What would the sketch reveal about you and your relationship to your surroundings?

4. Are images of the landscape still being made that depict aristocratic privilege or democratic inclusion? Search current periodicals and magazines to test your theory. Clip out images that fit into the two categories. Label each, write and attach a brief paragraph describing what elements prompted you to categorize the image.

BEST COPY AVAILABLE

Unit III

OBJECTIVES

1. To understand how the nation and its artists perceived the American West.
2. To demonstrate the effect that westward expansion had on landscape art.
3. To understand how landscape painters reflected changing views of Native Americans.

ARTIST-EXPLORERS

George Catlin, *River Bluffs, 1,320 Miles above St. Louis*

Historical Background

During Thomas Jefferson's administration, the United States acquired from France a vast tract of territory that was known as the Louisiana Purchase. From west of the Mississippi River and stretching from the Canadian border to the Gulf of Mexico, this land was acquired for a mere fifteen million dollars. In 1804 Congress appropriated funds to send an expedition team to chart and explore this area. The team, headed by Meriweather Lewis and William Clark, made detailed journal entries on the topography and many sketches of the flora and fauna. Later there were other government-sponsored expeditions to the newly opened frontier that included artists and photographers who were instructed to bring back images of the new terrain. Perhaps, the most remarkable of the country's early artist-explorers was George Catlin.

Setting out on his own, Catlin made repeated trips to the prairies west of the Mississippi between 1830 and 1838. He took the first steamboat up the Missouri River in 1832 deep into Indian territory to what is now the western boundary of North Dakota. Catlin painted more than six hundred depictions of the appearance and customs of Native Americans and the lands they occupied. Even during the years he was painting them, the Indian ways of life were rapidly changing because of contacts with settlers, soldiers, and smallpox, which decimated

many Plains Indian tribes. Catlin's paintings are a remarkable record of life immediately before Indians were removed to reservations. In 1841 he compiled over ten years of writings in his *Letters and Notes of the Manners, Customs, and Conditions of the North American Indian*. He called his painted works an "Indian Gallery," and toured the "Gallery" across the East coast and in Europe.

Looking at the Painting

VISUAL ELEMENTS From up on a high bluff, a Native American views a vast river channeling between rounded hills that rise in the distance. The ***one-point perspective***, or gradual focus on a vanishing point, encourages the viewer to gaze down the river into the distance. ***Atmospheric perspective***, characterized by a haziness in the distance with greater detail and clarity in the ***foreground***, also suggests a great expanse of space. Catlin wrote of this scene: "I took my easel and canvass *[sic]* and brushes, to the top of the bluff…[and] beheld, even to a line what the reader has before him…. From this enchanting spot there was nothing to arrest the

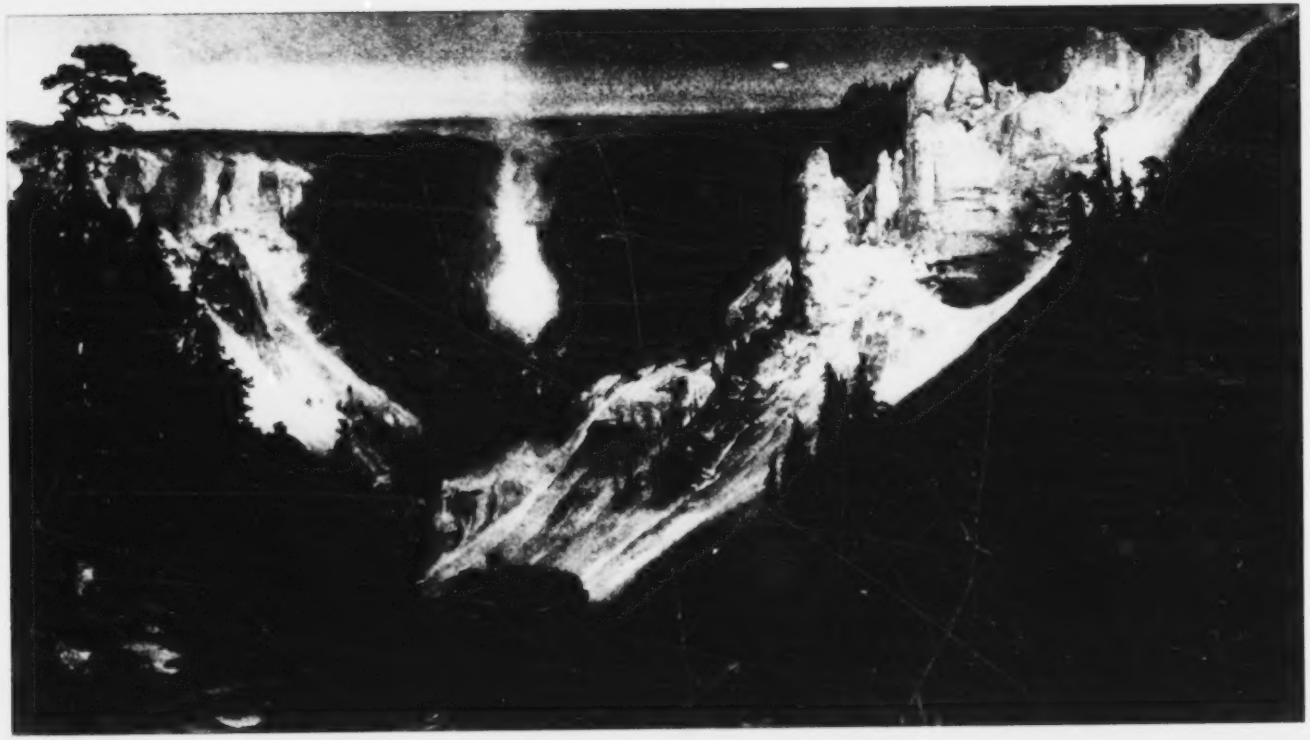
eye from ranging over its waters for the distance of twenty or thirty miles."

COMMENTARY The lone American Indian surrounded by a vast unsettled expanse of hills and rivers suggests that the land of this region offered opportunities for development. More immediately, the painting suggests to us today that Indians were not numerous. Catlin began chronicling Native Americans precisely when Andrew Jackson implemented his Indian relocation policy. Under Jackson's administration a policy of forced resettlement for American Indians was enacted. Most notably, he forcibly removed the Cherokees from Georgia and many Seminoles from Florida to what is now northeast Texas and part of Oklahoma. By the early 1830s, virtually all ***indigenous*** peoples had been forcibly moved from the Southeast to lands west of the Mississippi River.

Catlin wrote that he sought to document "the look, customs and vanishing races of the native men in America." He lamented the Indian's inevitable extinction but hoped that some representatives of the tribes would survive "in their pristine beauty." The idea of men and women living in harmony with their environment appealed to many who were concerned about the effects of industrialism and urbanization. Doomed "savages" also appealed to a certain romantic sentiment. The lone Indian in Catlin's canvas was regarded as an ***anachronism*** in the western landscape—a man who had outlived his time and was therefore deserving of pity and respect.

And in future what a splendid contemplation . . . when one . . . imagines them [American Indians] as they might be seen, by some great protecting policy of government preserved in their pristine beauty and wildness, in a magnificent park, where the world could see for ages to come, the native Indian in his classic attire, galloping his wild horse, with unerring bow, and shield and lance, amid the fleeting herds of elks and buffaloes. . . . A nation's Park, containing man and beast, in all the wild and freshness of their nature's beauty!

George Catlin, *Letters and Notes*, 1842



Thomas Moran, *The Grand Canyon of the Yellowstone*

Historical Background

The first effort to preserve a wilderness area was approved by President Abraham Lincoln in 1864. An act of Congress set aside a large parcel of land comprising the Yosemite Valley in the Sierra Nevada mountain range in California. This was the first preserve of land to depend "upon the express opinion that the premises shall be held for public use, resort and recreation and shall be held inalienable for all times." Frederick Law Olmstead, designer of many urban parks in the East, including Central Park in New York City, was put in charge of managing the site.

In the course of westward expansion, surveying became an official means of gathering information

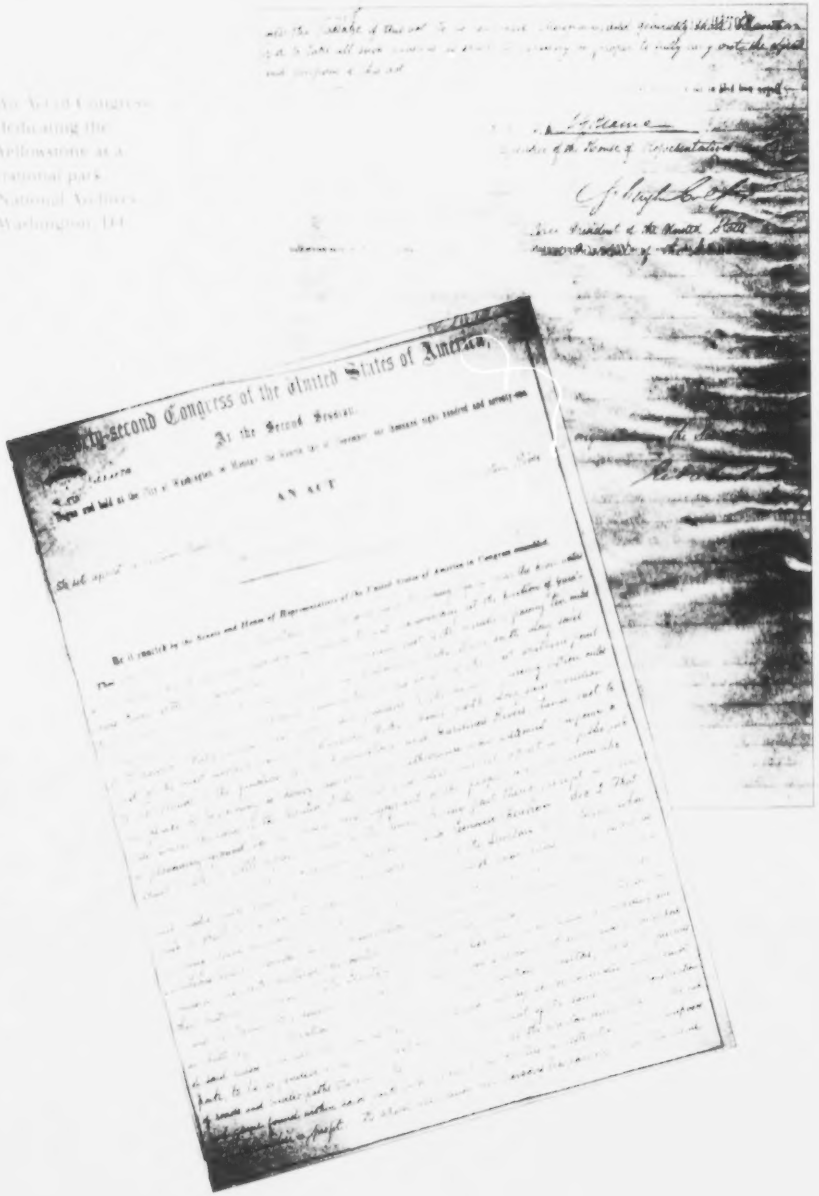
about the nation's vast resources. The following factors contributed to the sudden expansion westward beginning around mid-century:

- A concept known as "Manifest Destiny" captured the public's attention in 1845. Attributed to a magazine editor named John L. O'Sullivan, the phrase "Manifest Destiny" implied the right, even the moral obligation, to "overspread and to possess the whole continent which Providence has given us for the development of the great experiment of liberty and federated self-government."
- The discovery of gold in California in 1848.
- Improvements to the steam engine and the building of railroad routes.
- The Homestead Act of 1862, which said that anyone over twenty-one years of age who was willing to start a farm would get a 160-acre plot. If one lived on it for five years, he owned it.

After the Civil War, tourism, settlement, and other forms of development and commerce expanded rapidly. Of the many artists associated with the Great Surveys, few are more closely identified with their subject than Thomas Moran.

In 1871 a government geologist named Ferdinand V. Hayden was commissioned to survey the region known as the Yellowstone in Wyoming Territory. Hayden's team included cartographers, meteorologists, geologists, as well as the official artist, Thomas Moran, and the official photographer, William Henry Jackson. Jackson said of the expedition:

[The Yellowstone] was regarded as a wonderland, of which a small portion only had been explored and everyone was sure that still more marvelous things were yet to be found. It was this expectation that gave the keenest zest to each day's journey.... Here was the first really important work for both scientists and picture men...a subject never before described or photographed.



An Act to Congress
dedicating the
Yellowstone as a
national park
National Archives
Washington DC

FORTY-SECOND CONGRESS OF THE UNITED STATES OF AMERICA

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the tract of land in the Territories of Montana and Wyoming, lying near the head-waters of the Yellowstone river… is hereby reserved and withdrawn from settlement, occupancy, or sale under the laws of the United States, and dedicated and set apart as a public park or pleasuring-ground for the benefit and enjoyment of the people.

Moran's illustrations and watercolors of this wild and exotic place, along with Jackson's photographs, were submitted to a congressional committee as visual evidence of the Yellowstone's superb natural qualities. On March 1, 1872, President Ulysses S. Grant signed into law an act dedicating the Yellowstone as a national park. Three months later, Congress purchased Moran's *Grand Canyon of the Yellowstone*, his "Big Picture" as Moran called it in all of his correspondence, for ten thousand dollars.

BEST COPY AVAILABLE

Looking at the Painting

VISUAL ELEMENTS Set above the small party of explorers and their Indian guide gathered in the *foreground* on the dark rock platforms, the viewer has an ideal vantage point of the majestic canyon bathed in dazzling sunlight. Strong diagonal planes of alternating light and dark bands direct the eye in measured progression across the deep chasm to the blue river, with the falls and turbulent spray rising beyond the high horizon of the plateau. Giant evergreens cling precariously to the deep slopes of the canyon where fantastic spires and *crenelated* buttes, sculptured by erosion, suggest the slow passage of geological time. While Moran compiled a series of different views into a single image, his rendering of rock formations include details that proved useful for future geological study.

Thomas Moran, *The Grand Canyon of the Colorado*, 1873–74. Oil on canvas, 84 × 144 in. (213.4 × 365.8 cm).

COMMENTARY As the nation celebrated its centennial in 1876, prints of Moran's first watercolors of the Yellowstone became widely available to the public and made the West seem more real and immediate for eastern audiences than written descriptions. Moran became so associated with the Yellowstone that he began signing his canvases "T. Y.[ellowstone] Moran. The "T" was superimposed on the "M" to create a "Y."

In addition to the Hayden Expedition in 1871, Moran accompanied John Wesley Powell's government survey to the Grand Canyon two years later. This trip inspired his second monumental canvas, *The Chasm of the Colorado*, which was also purchased by Congress for ten thousand dollars. Moran's views

of Yellowstone and the Grand Canyon were recognized as the definitive renditions of those natural wonders by the end of the nineteenth century. The paintings hung in the United States Capitol until 1950 when they were transferred to the Department of the Interior and finally placed in the National Museum of American Art.

Moran's painting and Jackson's photographs did a great deal to pave the way for the creation of a government-administered national preserve when Yellowstone National Park became the cornerstone of what was to become a national park system. Produced for advertisements, calendars, and posters, Moran's images were instrumental in making the West part of the American consciousness.

RELATED ACTIVITIES

1. From your reading and examination of the images, describe how George Catlin and Thomas Moran perceived and communicated their concepts of the western landscape.

2. What events and ideas contributed to the sudden migration of easterners to the western territories? How did the work of Catlin and Moran reflect America's western expansion?

3. Select one of the three images in this unit, or choose an illustration or photograph of a place. Then write a hypothetical letter to Congress identifying yourself as the artist of the work and explain how you would like to see legislation passed to ensure that the natural treasures featured in your work are not lost to development and industry. Describe the effects on the land if protective laws are not passed.

Unit IV

OBJECTIVES

1. To describe how industry forever changed the American landscape and the relationship of people to it.
2. To discuss roles of artists in recording the rise of industry and its impact on the land.

NATURE VERSUS "PROGRESS"

Charles Christian Nahl and Frederick August Wenderoth, *Miners in the Sierras*

Historical Background

The discovery of gold in January 1848 at Sutter's Mill near Sacramento, California, sparked an unprecedented western migration known as the California Gold Rush. Two years later, more than eighty thousand people had gone to California in search of gold and instant wealth, including laborers from China who were lured by the promise of wealth. The sudden population growth and mining for ore took its toll on California's great natural beauty. Rapid development, however, led to California's becoming a state in 1850, just two years after the discovery of gold.

Ditches and banks of gravel, denuded hillsides, stumps and decayed trunks of trees, took the place of woodland and ravine and indicated his approach to civilization. Then the church steeple came in sight and he knew he had reached home. In a few moments he was clattering down the single narrow street that lost itself in a chaotic ruin of races, ditches, and trailings at the foot of the hill, and dismounted before the gilded windows of the Magnolia saloon.

Bret Harte, "Brown of Calaveras," (1870), in *The Outcasts of Poker Flat and Other Tales.*
(A fictional account of life in a Gold Rush boomtown.)

63

BEST COPY AVAILABLE

Looking at the Painting

VISUAL ELEMENTS It is a warm sunny day; four men wearing brightly colored red, white, and blue shirts are seen at a mining site in a rocky mountain landscape. One uses a pick to loosen the ground, another shovels the earth into a ***sluice***, a third sifts the earth with a shovel, and a fourth pauses to drink from a large wooden bucket. They are wearing heavy work clothes, hats, and high boots. In the center of the painting a stream flows down, diverted and dammed with earthworks and washes through the ***sluice***, separating the gold from the earth. On the hillside behind them is a small log cabin. The smoke coming from the chimney and more red, white, and blue shirts drying on a line outside, suggests that the men take care of their domestic needs. Nahl's skillful ***draftsmanship*** and his dramatic use of light, glossy surfaces, and intricate linear detail are distinguishing features of his painting technique.

COMMENTARY Charles Nahl, a painter from a well-respected family of artists, left his native Germany for America in 1849. Two years later, he traveled from New York to the gold mines of California where he had hoped to replenish his fortune. After eight months of hard physical labor prospecting for gold on an already exhausted claim and subsequent ill health, Nahl returned to art. In San Francisco he painted this work with his close personal friend, the artist Frederick August Wenderoth, who had accompanied him from Germany. The first known image of mining in America, this picture was painted for Nahl's patron August Heilbron, a prominent member of Sacramento society.

Although Nahl frequently drew satirical illustrations of miners for magazines, this painting illustrates the distinct stages used in ***placer mining***. After the miners had "panned" the gold from a stream, they constructed a ***sluice*** and dug in the stream bed for deeper deposits. The mining methods shown in this painting were usually used by large-scale operations and not a group of only four prospectors.

The bright, patriotic colors of the miners' clean shirts, their robust and energetic gestures, and the grand scale of the landscape suggest that mining was

Homer Dodge Martin, *The Iron Mine, Port Henry, New York*

Historical Background

The Civil War and the extension of the railroads stimulated unprecedented industrial expansion and economic growth. Demand increased for manufactured goods and raw materials,

regarded as a positive enterprise, beneficial to the region. There is little concern evident for the consequences to the environment. The lure of quick wealth is driving these four men to carry out such back-breaking work. This search, however, also brought California social instability and a transient population of fortune hunters from many cultures and countries.

Minerals such as iron ore were needed to produce cannon, trains, and railroad tracks. New methods, such as the Bessemer process of making steel, were used extensively in towns and cities across the Northeast. As a result, New York, Massachusetts, and Pennsylvania became the nation's industrial centers. With this industrialism came a remarkable increase in European and Asian immigration that helped fill the growing demand for factory labor and railroad workers.

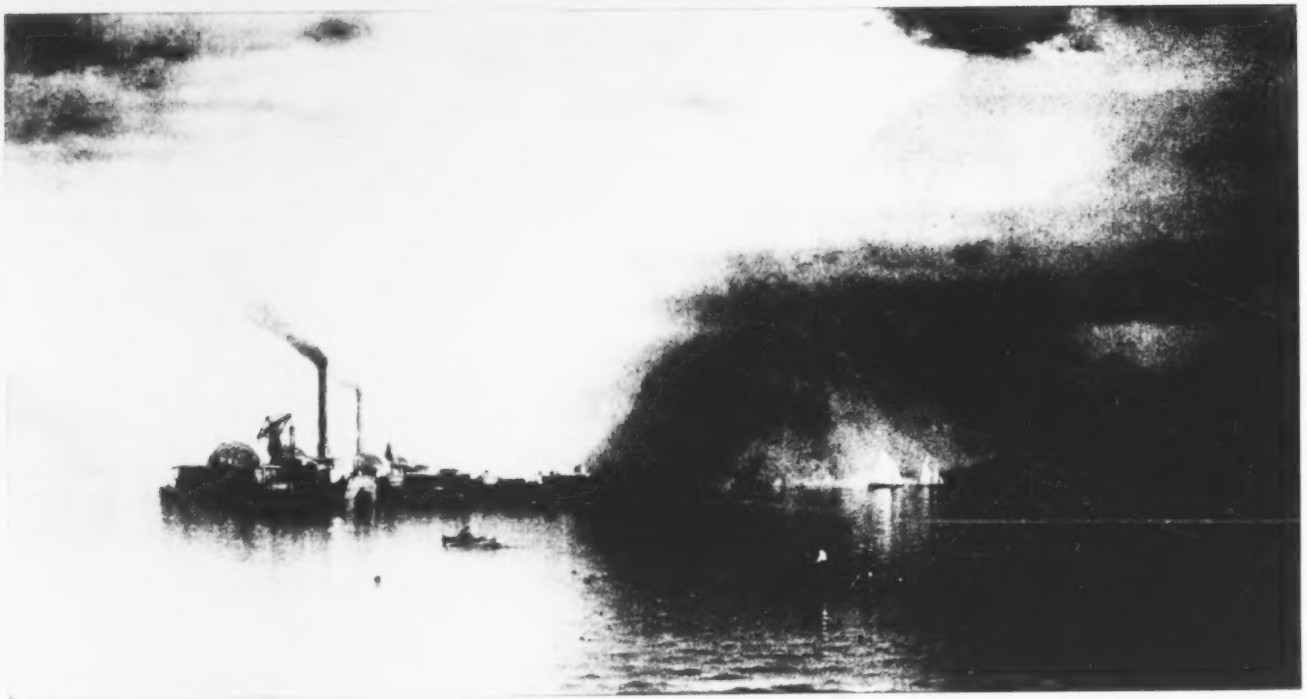
Looking at the Painting

VISUAL ELEMENTS The steep bank rises abruptly. No conventional framing devices soften the uncompromising rise of the cliff as it stretches across the breadth of the canvas and reaches almost to the top of the painting under a narrow band of blue sky. The yellow-orange descending diagonals of cascading slag from the mine, the deeply chiseled natural ravine, and rusting iron ore spilling down the top of the cliff like a waterfall punctuate a strong horizontal composition, creating the picture's tension.

The warm ochres of the mineral deposits, the cool gray-greens and browns of the meticulously detailed stratified rock, the crushed stone, the gathering mosses, and the scraggy vegetation are hardly reflected in the murky still water, unifying the simple arrangement of large forms.

In the left *foreground* there are a few dark boulders, whitened with scaly incrustations. From there the eye is directed to an uprooted tree, to the white canal boat on the wharf, and to the small cabin directly below the mine shaft. A mining company has left its mark on the landscape.

COMMENTARY In the late 1820s, seemingly inexhaustible resources of iron ore and timber attracted industrial entrepreneurs to Port Henry in the Adirondack Mountains. For over a century, the area produced pig iron for railroads and bridges, especially during the Civil War. Martin's painting is



Samuel Colman, *Storm King on the Hudson*

Historical Background

In the 1820s Thomas Cole sketched and painted the scenery along the banks of the Hudson River. From New York City, Cole and his fellow artists traveled by boat to port towns along the river. A short hike took them to the pristine wilderness they sought. The rapid development of the Hudson

BEST COPY AVAILABLE

River Valley was fueled by the steady demand for agricultural products and lumber. In 1825 the Erie Canal opened for commercial traffic. The canal, or "big ditch" as skeptics called it, stretched 350 miles to link Buffalo, Albany, and New York City into one trading block. Transporting goods by canal was faster and far cheaper than overland routes. Because traffic increased so dramatically, New York City and the Hudson River Valley became the country's largest commercial shipping center.

Augmenting the growth in commerce was the arrival of steam power. The first steamboat was tested on the Ohio and Mississippi rivers in 1811 by engineers Robert Fulton and Robert Livingston. The new steam-powered vessel made river travel upstream as easy as downstream. As a result, New York City's population increased from 120,000 in 1820 to over a million in 1866, the year that Colman painted *Storm King*.

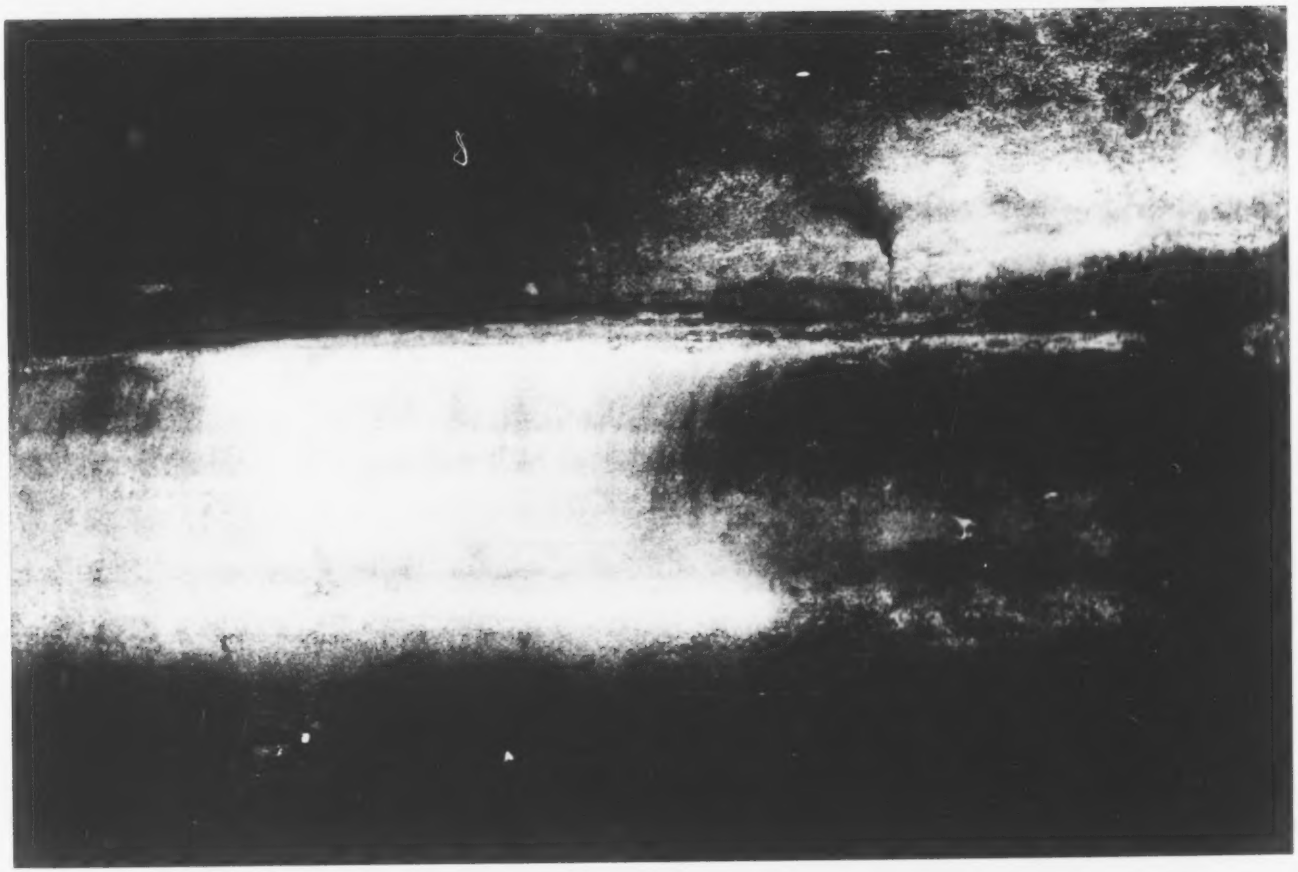
Looking at the Painting

VISUAL ELEMENTS The tranquil Hudson River fills the foreground and ***middle ground*** of the scene. Two sailing ***ketches*** and steam-powered barges transport goods up and down the river. Three men in rowboats near the viewer are fishing with a net. The solitary figure is possibly ferrying the catch to the men aboard the eight steam transport barges moored together. In the background the mountain, Storm King, is surrounded by dark clouds. Despite the probability of a storm, the scene is brightly illuminated, emphasizing the steamboats and the white sails of the ***ketches***. Colman juxtaposes nature and technology, but the relationship is not contentious. This is particularly evident in the comparison between the diagonal form of the steam that issues from the smokestacks of the first two steamboats and the opposing diagonal of the thunderhead clouds over the mountain. The steam gradually changes color from gray to the same hue as the clouds as it disperses upwards.

COMMENTARY The various kinds of water transport—the older sailing and rowing vessels—coexist without contradiction with the steam-powered barges in the picture. Here Colman has shown modern transportation to be in harmony with the natural world. Light suffuses all elements equally. Neither the smoke of the steam boats nor the clouds are ominous, however. Colman uses them grays to weave a harmonious tapestry of the natural and the man-made. Colman confronts the issue forthrightly and seems to reconcile the ideal of the New World paradise with the spirit of progress.

Early Dutch settlers brought a folklore tradition of goblins and spirits to explain the unsettling weather so frequently hovering over Storm King Mountain. In a lively and humorous fashion, Washington Irving, a distinguished early American author, wrote stories that condensed well-known Dutch legends with America as he saw it in the lower Hudson River Valley. In the *Legend of Sleepy Hollow* Irving recounts a ghost story that takes place in a "sequestered glen" along the eastern shore of the Hudson River.

A drowsy, dreamy influence seems to hang over the land, and to pervade the very atmosphere. Some say that the place was bewitched by a high German doctor during the early days of settlement; others, that an old Indian chief, the prophet or wizard of his tribe, held his powwows there before the country was discovered by Master Hendrick Hudson. Certain it is, the place still continues under the sway of some witching power that holds a spell over the minds of the good people, causing them to walk in a continual reverie. They are given to all kinds of marvelous beliefs, are subject to trances and visions, and frequently see strange sights, and hear music and voices in the air. The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions; stars shoot and meteors glare oftener in the sky over this valley than in any other part of the country, and the nightmare, with her whole ninefold, seems to make it the favorite scene of her gambols.



George Inness, *Niagara*

Historical Background

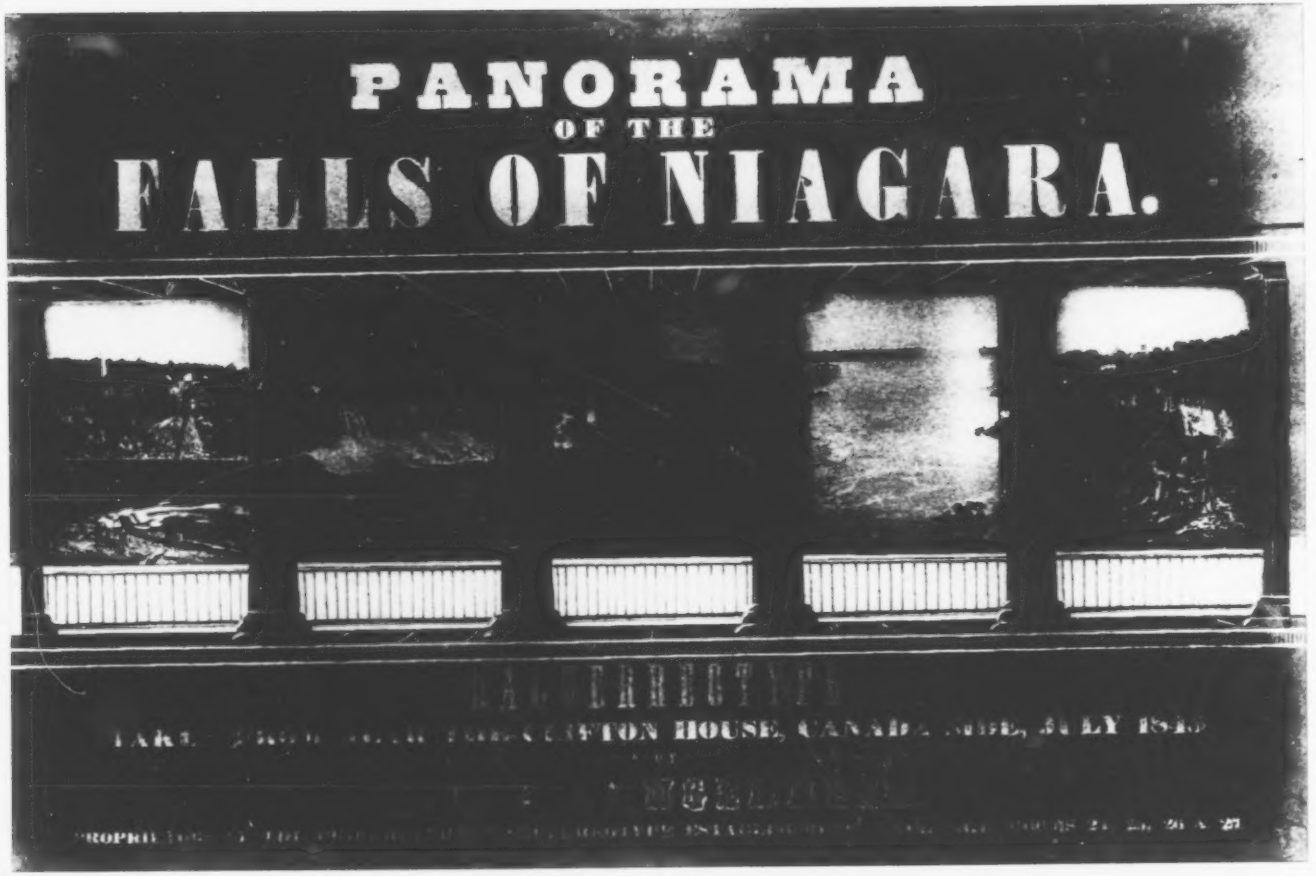
At the turn of the twentieth century, American technology underwent a series of significant changes. With extensive railroad networks the distances for manufacturing and transporting goods were no longer an obstacle; the invention of the electric light allowed factories and other businesses to remain open after dark; and communication by telegraph enabled information to be transmitted faster than ever before.

All these rapid changes had an impact on American society. Fast railroad travel and newly acquired leisure time meant that places of recre-

ation and amusement were in demand. Niagara Falls still captivated the American tourist as it had since the early nineteenth century. However, a power plant opened in 1853, harnessing the falls' energy and making the area important for its industrial utility. Consequently, the falls' *picturesque* quality was obscured by the flumes, sheds, refuse dumps, and mills along the water's edge. In addition, air pollution, caused by the introduction of the coal-burning processes of manufacturing, continued to be a persistent problem. In 1885, after many years of lobbying by preservationists, the area was placed under the care of New York State, with Canada responsible for its side of the falls.

Looking at the Painting

VISUAL ELEMENTS This is an indistinct view of Niagara. In fact, if not given the title, it would be hard to identify the subject. It is characterized by three rough horizontal divisions, but they are not sharply delineated like Fisher's view of the falls from a similar vantage point. The simple structure of the composition, along with the minimal description of earth, water, and sky, forcefully communicates the power of the falls, wrapped in a dreamlike cloak of chilly mist. The enveloping atmosphere unifying the elements is rendered by delicate films of color that seem to float on the canvas: subtle harmonies of cool blue-greens and violet-browns, applied with broad brushstrokes. Spots of red suggest a human presence, but they are too generalized for us to be sure. The only strong vertical is a smokestack rising above the falls about one third of the way from the right border. Soft glowing light emanating from within the forms themselves, rather than from any outside source, represents Inness's visual suggestion of God's presence in all natural forms.



Frederick and
William Langenheim
Panorama of the
Falls of Niagara, 1849
Salted paper print from
glass negative, 12 3/4 x
19 1/4 in. (32.4 x 48.9 cm)
George Eastman House,
Collection, Rochester,
New York

BEST COPY AVAILABLE

COMMENTARY A comparison of George Inness's painting of Niagara Falls with Alvan Fisher's, executed sixty-nine years earlier, reveals the striking changes that had taken place in the philosophy, style, and technique used by artists to portray the American landscape during the nineteenth century. Inness makes no pronouncement on the effects of industry on the falls. The smokestack seems to be simply part of what he saw. Although Inness's earliest works were based loosely on the naturalism of the Hudson River painters, he struggled to find a newer, more expressive and poetic means of defining America's natural beauty, one that relied less on detail and more on the general impression of beauty. Like Thomas Cole, Inness believed in a divine order. Unlike Cole, however, Inness held that a work of art does not appeal to the moral senses. Its aim is not to instruct and edify, but to awaken an emotion.

RELATED ACTIVITIES

1. How did the shift from an agricultural economy to an industrial economy change the way Americans viewed their terrain? For instance, consider how the lucrative mining industry could prompt people to reconsider the land's potential.

2. After examining the four paintings in this unit, what types of nineteenth-century industry had the most impact on the landscape's natural features? In addition to those industries, name others that affect the land today.

3. Research the history of the conservation movement in this country during the late nineteenth century. How were the artists of this period reacting to industrialization and recording its progress?

BEST COPY AVAILABLE

EPILOGUE: TODAY'S AMERICAN LANDSCAPE

In the last years of the twentieth century, the American landscape continues to fascinate artists who seek to transform three-dimensional nature into two-dimensional pictorial illusion in an artistically important statement. Since 1839, the year daguerreotype photography was patented, photographers have joined painters in documenting America's diverse geography. To create their landscape paintings, artists often relied on the camera to bring details into sharp focus and, in their studios, combined edited photographs, on-site field sketches, and color studies.

Contemporary photographers are keenly interested in the changes wrought upon the land. They strive to show the successes, failures, tensions, and harmonies of the environment and man's living in it, and they are articulate and persuasive advocates of twentieth-century conservationism.

An examination of the work of three American landscape photographers completes this study guide. Through very different approaches, each pays homage to the American landscape and to earlier landscape painters. The prairie fire in Terry Evans's photograph *Lake Malvern* is a statement about nature's timeless endurance and cyclical relationship with humankind. John Pfahl's *Niagara Power Project* is a more literal recording of the natural scene and its reconfiguration in the industrial age. Finally, Robert Glenn Ketchum's *Voyage of Life* revisits the preservationist and romantic perspective that first inspired Thomas Cole to record the rapidly vanishing natural beauty of America.

Terry Hoyt Evans, *Lake Melvern*

Twelve years later I find myself needing to photograph home as it is on the prairie in all its disturbed, cultivated, inhabited, fragmented, militarized, wiped, and beloved complexity.

Terry Evans

North America's great central grasslands have almost disappeared. There are only a few places where America's original tallgrass prairies and their animal communities remain as they were before exploration and settlement: a wilderness teeming with bison, antelope, wolves, geese, ducks, and cranes. Civilization brought cities and industries to the Middle West while the plow broke the deep prairie sod and turned its richness to the production of corn and wheat. "Where," asks Terry Evans, "is the balance between the heedlessness of ordered domesticity and the wisdom of chaotic wilderness?"

Ecologists continue to study the grasslands to learn how they adapted to climatic change, how they stored fertility, and how nature's intricate checks and balances keep them alive. In the complex self-renewing ecosystem of the plains and prairies, fire plays an

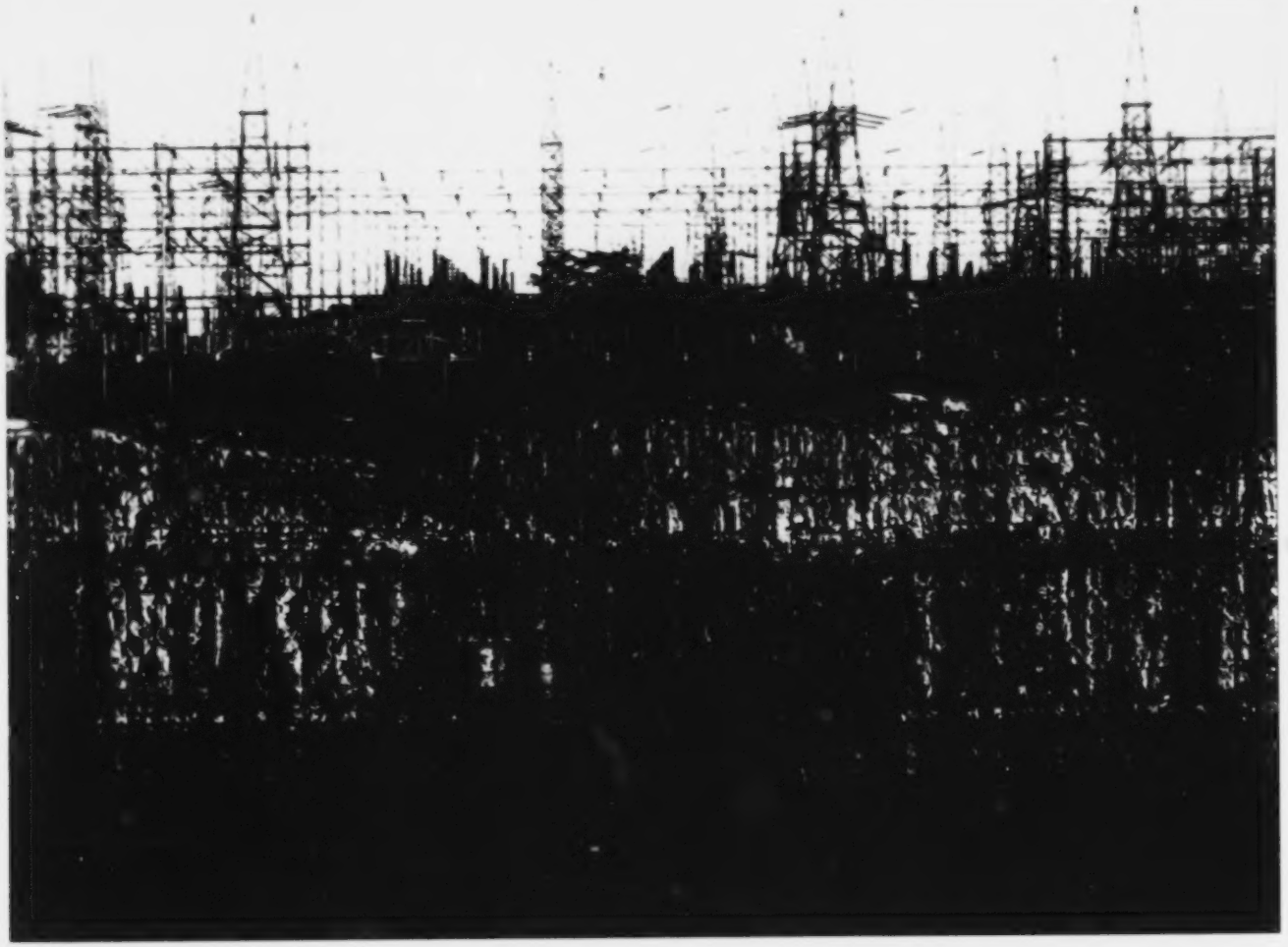
important role. Though the above-ground parts of the prairie's perennial plants may die back each year, the roots do not. The leaves of these plants, when burned in a prairie fire, release nutrients that, in turn, replenish the soil. The blackened ash and stubble from these fires also absorb the sun's rays, warm the ground, and contribute to the advent of an early spring.

After observing a prairie fire on his Missouri River voyage in 1832, the artist George Catlin wrote:

The prairies burning form some of the most beautiful scenes that are to be witnessed in this country, and also some of the most sublime. Every acre of these vast prairies (being covered for hundreds and hundreds of miles with a crop of grass, which dies and dries in the fall) burns over during the fall and early spring, leaving the ground of a black and doleful colour.

Over the elevated lands and prairie bluffs, where the grass is thin and short, the fire slowly creeps with a feeble flame, which one can easily step over, where the wild animals often rest on their lairs until the flames almost burn their asses, when they will reluctantly rise, and leap over it, and trot off amongst the cinders, where the fire has past and left the ground black as jet.

Lake Meleeta, south of Lyndon, Kansas, shows us a pleasing, sensual view of the prairie's recycling process. In the ***foreground***, the scorched earth reveals a dark humus-rich topsoil, which is commonly one-to-two feet deep. The soil, in turn, protects and nurtures the perennial grass roots growing down twelve feet or more. Framing the picture are a few saplings that have survived the ***conflagration***. White, billowing smoke, a ***symbol*** of transformation and purification, dominates the ***middle ground*** and partially obliterates the advancing fire. Through patches of smoke a hint of faint blue sky is visible. We become witnesses to an awesome spectacle. Comparing this photograph with the painting *Niagara* by George Inness demonstrates how powerful emotional moods can be evoked with a minimum of detail.



John Pfahl, *Niagara Power Project, Niagara Falls, New York*

"I'm not interested in pushing simple opinions or making propagandistic statements. It seems to me that when more than one message is presented in a work of art, a tension is created that cries out for resolution. [People] expect an

unambiguous message and find my work perplexing. However, I would hope that most viewers are provided by the deliberately fostered tension to think more deeply about the complexity of the issues."

John Pfahl

Like Alvan Fisher and George Inness before him, John Pfahl took as his subject one of the most enduring *symbols* of the American landscape, Niagara Falls. He did not, however, focus upon the majestic cascades but rather on the hydroelectric plant that harnesses the river's enormous power.

Aesthetic appeal has always been a persistent problem for artists concerned with issues of industrial development. Pfahl's photograph projects a harmonious composition integrating nature and man-made structures. A strong, luminous red-yellow color washes over the entire scene, reflecting the palette of a setting sun. Another unifying element is the interplay of horizontals and verticals first seen in the high cliff wall and echoed in the wires and towers above. The horizontal *strata* in the limestone bank measure geological time showing how sedimentation has accumulated over many thousands of years. The vertical breaks in the rock are caused by holes drilled to set off dynamite charges. The mark of mankind is clear, but there is no human presence in this scene. The few scattered trees and shrubs cling to the top of the cliff attesting to nature's perseverance. At the bottom of the picture there is a narrow band of menacing-looking dark water. Pfahl focuses his camera on the tension and ambivalence created by the coexistence of nature and man.

Robert Glenn Ketchum, *"The Voyage of Life"/ Homage to Thomas Cole*

Over one hundred and fifty years ago, Thomas Cole explored the Hudson River Valley, painting works that attested to the area's wilderness beauty. More than a century later the photographer Robert Glenn

BEST COPY AVAILABLE

Ketchum returned to Cole's favorite vistas: "I hoped to visit some of the sites of the important paintings of the Hudson River School." He said, "I wanted to see if those places were still there and what sort of change, if any, had occurred."

Ketchum shares Cole's concern about the effects of settlement and need for preservation as expressed in Cole's futuristic prophecy for a time far distant from his own:

The close of the twentieth century was a fearful season in the history of man—for the world was filled with outrage and wrong. This vast continent of America was peopled with its hundreds of millions. The plough had furrowed the last prairie and every green nook of the Rocky Mountains has its inhabitants.

Thomas Cole (1801–1848): Excerpt from an essay entitled "Verdura, or a Tale of After Time—" ca. 1835–45

When Ketchum took this picture in 1984, he "incorporated the moment" with his singular view of nature. For him, the passage of time is the key to a deeper understanding of the spectacular moments that the Hudson River Valley has to offer. He declares that the valley's past is present in his photograph.

Ketchum's fragmented view of nature beckons us, but at the same time we are also subtly discouraged from entering. We are unsure of where we are standing, for there is no solid ground underfoot. Nor is there a path leading out of this botanical maze of gnarled and twisted broken tree limbs and snakelike jagged vines in the midst of flowering shrubs. "But beauty can be made 'sinister' rather than 'appealing,' drawing you to look but frightening or repelling you by what you ultimately see," Ketchum explains. We are reminded, here,

of Thomas Cole's ability to capture the sublime elements of nature. The cycles of nature in Ketchum's photograph is another reference to Cole's allegorical series, *The Voyage of Life*, which deals with aspects of human life: childhood, adulthood, and old age.

I came away from the valley with the vision of it haunting my thoughts. In that vision there are two versions of the place I have come to love. One is as dark and futureless a location as we will ever know, life there has been cheap and, at this point, the sale has nearly ended. The other vision is of a paradise regained; nothing is cheap and everything is worth far more than its 'market' value. My personal choice, and hopefully that reflected by my work, is to struggle and regain that paradise.

Robert Glenn Ketchum, "Afterword," from *The Hudson River and the Highlands*, 1985.

The three photographers and twelve painters in this book are a small sample of the many viewpoints possible when nature is interpreted through art. For almost two centuries, America's natural abundance and wonders have been linked to its special destiny as a nation. The pristine wilderness once seemed a divine gift to the emerging nation. Later the rapid development of these natural resources fueled the nation's progress, while threatening its future. With the advent of the twenty-first century, the landscape of America will continue to change. We must remain attuned to the many ways we depend on the land to be a sustaining resource, and a record of our actions.

GLOSSARY

Aesthetic
A term defined as the philosophy of taste. Characterized by a set of beliefs and approach to appeal to pure intellectual

Allegory
A type of symbolism intended to express moral truths especially of human existence or spiritual truths

Anachronism
A chronological misplacing of persons, events, objects, or customs in regard to each other

Atmospheric perspective
A painting technique whereby the outlines of objects are made progressively less distinct and the contrast of colors less sharply defined as they recede into the distance

Conflagration
A large destructive fire

Crenelated
Having an irregularly wavy or serrated outline

Daguerreotype
An early photographic process named after its French inventor Louis J. M. Daguerre) where an image is made on a light-sensitive silver-coated metallic plate

Draftsmanship
The ability to make accurate and detailed drawings, especially in technical and mechanical fields like architecture

Foreground
The part of a landscape painting that appears nearest to the viewer

Franchise
The right to vote

Indigenous
Native to a particular region or environment

Ketch
A sailing vessel with two masts and triangular shaped sails

Memento Mori
A symbolic device relating to death that reminds the viewer of his or her mortality

Microcosm
A small, self-contained world

Middle ground
The area in a landscape painting between the foreground and background

Neo-Gothic
An architectural style revived in the nineteenth century that resembled and mimicked the earlier Gothic style (which began in twelfth-century France) characterized by pointed arches and extremely high, slender forms in its final stage. The word is also applied to literary works that feature bizarre or macabre settings or subjects.

One point perspective
A system of representing pictorial space in which all the lines formed by things such as the edges of buildings or streets converge at a single place on the horizon. One point perspective implies a high person viewing a scene at a fixed place

Panic
A sudden fear of the potential loss of financial stability leading to widespread sale of securities at lower prices, the withdrawal of money from banks, and liquidating real and personal property into cash.

Pastoral
Having the qualities of an idealized country life, such as charming simplicity and a slow, carefree pace.

Perspective
The appearance of objects or scenes determined by their relative distance and positions

Picturesque
Having pleasing or interesting qualities such as natural or wild beauty appropriate for subjects of art

Placer mining
A method of extracting precious metals by digging just below the surface of a streambed and sifting through the soil

Spire
A pointed piece of wood connected with a set of pulleys to catch the heavy gold as soil and water flow through

Strata
Horizontal layers of soil or rock

Sublime
An aesthetic concept that originated in the eighteenth century that was intended to provoke awe and even terror. In the nineteenth century, the sublime seemed to imply a divine presence.

Symbol
A metaphor or something standing for another thing, such as the statement "This rose is a symbol of my love for you."

Topographical
Painting and drawing concerned with the accurate depiction of specific places, such as landscapes, country houses, towns, and ancient monuments

103

SELECTED BIBLIOGRAPHY

ART HISTORY

Brown, Milton W., et al. *American Art*. Harry N. Abrams, Inc. Publishers, Englewood Cliffs, N.J.: Prentice-Hall, 1979.

McCoubrey, John W. *American Art, 1700-1960*. Sources and Documents. Englewood Cliffs, N.J.: Prentice-Hall, 1965.

Novak, Barbara. *Nature and Culture: American Landscape, 1825-1865*. New York: Oxford University Press, 1980.

Nygren, Edward J. *Views and Visions: American Landscape before 1830*. Washington, D.C.: Corcoran Gallery of Art, 1986.

Truettner, William H., ed. *The West as America: Reinterpreting Images of the Frontier, 1820-1920*. Washington, D.C.: National Museum of American Art, 1991.

Truettner, William H., and Robin Bolton-Smith. *National Parks and the American Landscape*. Washington, D.C.: National Collection of Fine Arts, 1972.

HISTORY

Vance, Yvo. *The New American History*. Edited for the American Historical Society. Philadelphia: Temple University Press, 1990.

Engelmann, William H. *Fashion and Image: The Fashion and the Artwork in the Painting of the American West*. New York: Norton, 1978.

Huth, Hans. *Nature and the American: Three Centuries of Changing Attitudes*. Berkeley: University of California Press, 1957.

Limerick, Patricia. *The Legacy of Conquest*. New York: Norton, 1987.

Marx, Leo. *The Machine in the Garden: Technology and the Pastoral Ideal in America*. New York: Oxford University Press, 1964.

Nash, Roderick. *Wilderness and the American Mind*. New Haven: Yale University Press, 1967.

Shorkin, Richard. *The Fatal Environment*. New York: Atheneum, 1985.

Smith, Henry Nash. *Virgin Land: The American West as Symbol and Myth*. Cambridge: Harvard University Press, 1970.

Stilgoe, John R. *Common Landscape of America, 1580 to 1845*. New Haven: Yale University Press, 1982.

BIOGRAPHIES OF ARTISTS

54

Thomas Birch (1779–1851). Born in Warwickshire, England, Birch emigrated with his father, William, a renowned painter of miniature portraits, in 1793. After working together on a series of engravings of the city of Philadelphia, they pursued separate careers painting portraits. Birch then turned to the natural world. He is considered one of the earliest professional landscapists in the United States, but he also specialized in seascapes, scenes of shipwrecks, the famous naval engagements during the War of 1812, and views of harbors.

George Catlin (1796–1872). Catlin was born in Wilkes-Barre, Pennsylvania. He began a career as a lawyer, but began painting portraits and miniatures in Philadelphia in 1820. His first trip to the West was in 1830 to paint the costumes and customs of Native Americans, a subject which was to occupy the next several years. In 1839 Catlin traveled abroad. He spent the next thirty years in Europe showing his pictures and returned in 1870, heavily in debt. His "Indian Gallery," which included nearly six hundred paintings, was acquired by a wealthy admirer who paid Catlin's creditors. Following his death, Catlin's "Indian Gallery" was donated to the Smithsonian Institution in 1878.

Thomas Cole (1801–1849). Cole was born in Lancashire, England, and emigrated with his parents when he was eighteen. He began his artistic career in Steubenville, Ohio, as a block engraver at his father's ill-fated wallpaper factory. He began painting portraits and in 1824 visited Philadelphia to study landscape painting. Cole later recalled that his "heart sank as he felt his deficiencies in art" when he saw Thomas Birch's landscapes at the Pennsylvania Academy of the Fine Arts. However, Cole soon surpassed Birch and so impressed the history painter John Trumbull that Trumbull bought one of Cole's paintings. Cole visited Europe between 1829–32 and returned to paint the scenery around his home in the Catskill Mountains of New York. In the late 1830s Cole became increasingly interested in cycles of allegorical paintings such as *The Course of Empire* and *The Voyage of Life*.

Samuel Colman (1831–1920). Born in Portland, Maine, Colman (also spelled Coleman) moved to New York City and studied landscape painting with Asher B. Durand, a member of the Hudson River School. He was active in many art societies such as the National Academy of Design, the Boston Athenaeum, and the Pennsylvania Academy of the Fine Arts. During the last years of his life he lived in Newport, Rhode Island.

Terry Evans (born 1944). Born in Kansas City, Missouri, Evans lived for many years on a ranch near Salina, Kansas; she now resides in Chicago. Evans serves on the board of directors of the Land Institute of Salina, Kansas. Publications include *Prairie: Images of Ground and Sky* (1986).

Alvan Fisher (1792–1863). Fisher was probably the first native-born professional landscapist. Born in Needham, Massachusetts, he began painting about 1812. Like Birch, Fisher painted portraits and then turned to "barn-yard scenes and scenes belonging to rural life, winter pieces...animals, etc." He also painted landscapes, but continued to support himself with the money he earned painting portraits.

George Inness (1825–1894). Inness was born in Newburg, New York. When he was sixteen, he began working for a firm that engraved maps. Soon after that he began exhibiting in New York City and studied under a French painter, Regis F. Gignoux, who lived in Brooklyn. In 1847, Inness went to Europe for the first of many times. His early paintings were in the style of the Hudson River School painters but he became interested in modern European styles, particularly impressionism, during extended visits to the Continent between 1870 and 1874.

Robert Glenn Ketchum (born 1947). Ketchum was born in Los Angeles, California, where he now lives. Ketchum's most recent publications include *The Hudson River and the Highlands* (1985), and *Overlooked in America: The Success and Failure of Federal Land Management* (1991). He received the Ansel Adams Award for Conservation Photography from the Sierra Club in 1989.

Homer Dodge Martin (1836–1897). Originally from Albany, New York, Martin began his career as a draftsman in an architect's office. He was a self-taught painter except for two weeks of instruction which he received from the artist James MacDougal Hart. By age sixteen, he earned a small living from landscape painting. Despite his lack of formal training, he developed a skillful technique. Although he depicted many of the same scenes as other landscapists of his and earlier generations, he instilled in his work a heightened sense of melancholy isolation.

Francis Blackwell Mayer (1827–1899). Mayer was born in Baltimore and studied painting there and in Paris. He painted portraits and imaginary scenes of colonial life, and like Catlin, Mayer was interested in the Plains Indians. Many of his portraits of Native Americans were published in his book, *With Pen and Pencil on the Frontier*.

Thomas Moran (1837–1926). Like Thomas Sully, Moran was born in Lincolnshire, England. He came to Maryland as a young child with his older brother Edward (1829–1901), who would become an accomplished marine painter. Thomas studied painting with his brother in Philadelphia in the 1850s and later in England. Although he maintained a home in Philadelphia, Moran traveled west several times with government geological survey teams and also spent much time in Europe. Ten years before his death, he moved to California.

Charles Christian Nahl (1818–1878). Nahl was a native of Kassel, Germany. He emigrated to the United States in 1849 after the political upheavals and subsequent political repression in Germany. Nahl traveled from New York City to California in 1850 to search for gold. Thwarted in that endeavor, he worked in San Francisco as a commercial artist and photographer. Nahl also painted scenes of local history that won the approval of many local patrons.

John Pfahl (born 1939). Pfahl was born in New York City. He now lives in Buffalo, New York, and teaches at the School of Photographic Arts in that city. He has published two books: *Altered Landscape* (1981) and *A Distanced Land* (1990).

Thomas Sully (1783–1872). Sully was born in Lincolnshire, England. His actor parents brought him to Charleston, South Carolina, when he was nine, and he grew up there. He began his career painting portraits in Norfolk, Virginia, and later moved to the capital city of Richmond. Between 1805 and 1808 he lived in New York City and Boston, but after that settled permanently in Philadelphia. Sully studied with the American Benjamin West (history painter to King George III) in England from 1809–10. He returned to a lucrative career in Philadelphia (though he also painted in such places as Baltimore, Washington, D.C., and Boston). Considered the finest portrait painter of women in the United States, he was sent to paint the young Queen Victoria in 1838 by a group of English emigrés living in Philadelphia.

Andrew W. Warren (?–1873). Not much is known of Warren's life. Like Birch, he is principally known for his marine paintings though he painted landscapes as well. Warren had served at sea during the 1850s. He apparently spent most of his time in New York City.

The biographies of nineteenth-century painters were compiled from George C. Groce and David H. Wallace, *The New-York Historical Society's Dictionary of Artists in America 1564–1860* (New Haven, 1957). Information on Pfahl, Evans, and Ketchum was compiled from *Between Home and Heaven: Contemporary American Landscape Photography from the Consolidated Natural Gas Company Foundation Collection from the National Museum of American Art, Smithsonian Institution* (Washington, D.C., 1992).

LIST OF ILLUSTRATIONS

INTRODUCTION

Thomas Cole, *Falls at Catskills*, ca. 1828–29, unsigned, lithograph on paper, 10¾ x 8¾ in. (27.5 x 22.3 cm).

UNIT I: The Early Years

Alvan Fisher, *A General View of the Falls of Niagara*, 1820, oil on canvas, 34⅜ x 48¾ in. (87.2 x 122.3 cm).

Thomas Cole, *The Subsiding of the Waters of the Deluge*, 1829, oil on canvas, 35¾ x 47¾ in. (90.8 x 121.4 cm). Gift of Mrs. Katie Dean in memory of Minnibel S. and James Wallace Dean, and museum purchase through the Smithsonian Collections Acquisition Program.

Thomas Cole, *The Hunter's Return*, 1845, oil on canvas, 40⅛ x 60⅛ in. (101.9 x 153.6 cm). Courtesy Amon Carter Museum, Fort Worth, Texas.

UNIT II: Federalism to Jacksonian Democracy

Thomas Sully, *Daniel LaMotte*, 1812–13, oil on canvas, 36⅜ x 29 in. (92.3 x 73.8 cm). Gift of Mr. and Mrs. Ferdinand LaMotte III.

Thomas Birch, *Southeast View of "Sedgeley Park," the Country Seat of James Cowles Fisher, Esq.*, ca. 1819, oil on canvas, 34½ x 48 in. (87.6 x 121.9 cm). Museum purchase made possible by the Luisita L. and Franz H. Denghausen Endowment.

Frank Blackwell Mayer, *Independence* (Squire Jack Porter), 1858, oil on paperboard, 12 x 15⅞ in. (30.4 x 40.3 cm). Harriet Lane Johnston Collection.

Andrew W. Warren, *Long Island Homestead, Study from Nature*, 1859, oil on wood, 12⅜ x 23⅞ in. (31.6 x 60.1 cm). Given in memory of Mr. and Mrs. I. A. Lipsig.

UNIT III: Artist-Explorers

George Catlin, *River Bluffs, 1,320 Miles above St. Louis*, 1832, oil on canvas, 11¼ x 14⅜ in. (28.5 x 36.6 cm). Gift of Mrs. Joseph Harrison, Jr.

Thomas Moran, *The Grand Canyon of the Yellowstone*, 1872, oil on canvas, 84 x 144⅛ in. (213.0 x 266.3 cm). Lent by the U.S. Department of the Interior.

An Act of Congress dedicating the Yellowstone as a national park, National Archives, Washington, D.C.

Thomas Moran, *The Chasm of the Colorado*, 1873–74, oil on canvas, 84⅛ x 144⅛ in. (214.3 x 367.6 cm). Lent by the U.S. Department of the Interior.

UNIT IV: Nature Versus "Progress"

Charles Christian Nahl and Frederick August Wenderoth, *Miners in the Sierras*, 1851–52, oil on canvas, 54⅛ x 67 in. (137.7 x 169.8 cm). Gift of the Fred Heilbron Collection.

Homer Dodge Martin, *The Iron Mine, Port Henry, New York*, ca. 1862, oil on canvas, 30¼ x 50 in. (76.5 x 127.0 cm). Gift of William T. Evans.

Samuel Colman, *Storm King on the Hudson*, 1866, oil on canvas, 32⅛ x 59⅛ in. (81.6 x 152.0 cm). Gift of John Gellatly.

George Inness, *Niagara*, 1889, oil on canvas, 30 x 45 in. (76.0 x 114.3 cm). Gift of William T. Evans.

Frederick and William Langenheim, *Panorama of the Falls of Niagara*, 1845 (cat. no. 126), daguerreotype, Gilman Paper Company Collection, New York, New York.

EPILOGUE: Today's American Landscape

John Pfahl, *Niagara Power Project, Niagara Falls, New York*, from the series, *Power Places*, 1981, ektacolor plus color photograph on paper, 16 x 20 in. (40.6 x 50.8 cm). Gift of the Consolidated Natural Gas Company Foundation. © 1981 John Pfahl.

Terry Hoyt Evans, *Lake Melvern*, 1981, ektacolor print on paper, 19 x 19 in. (48.2 x 48.2 cm). Gift of the Consolidated Natural Gas Foundation. © 1986 Terry Evans.

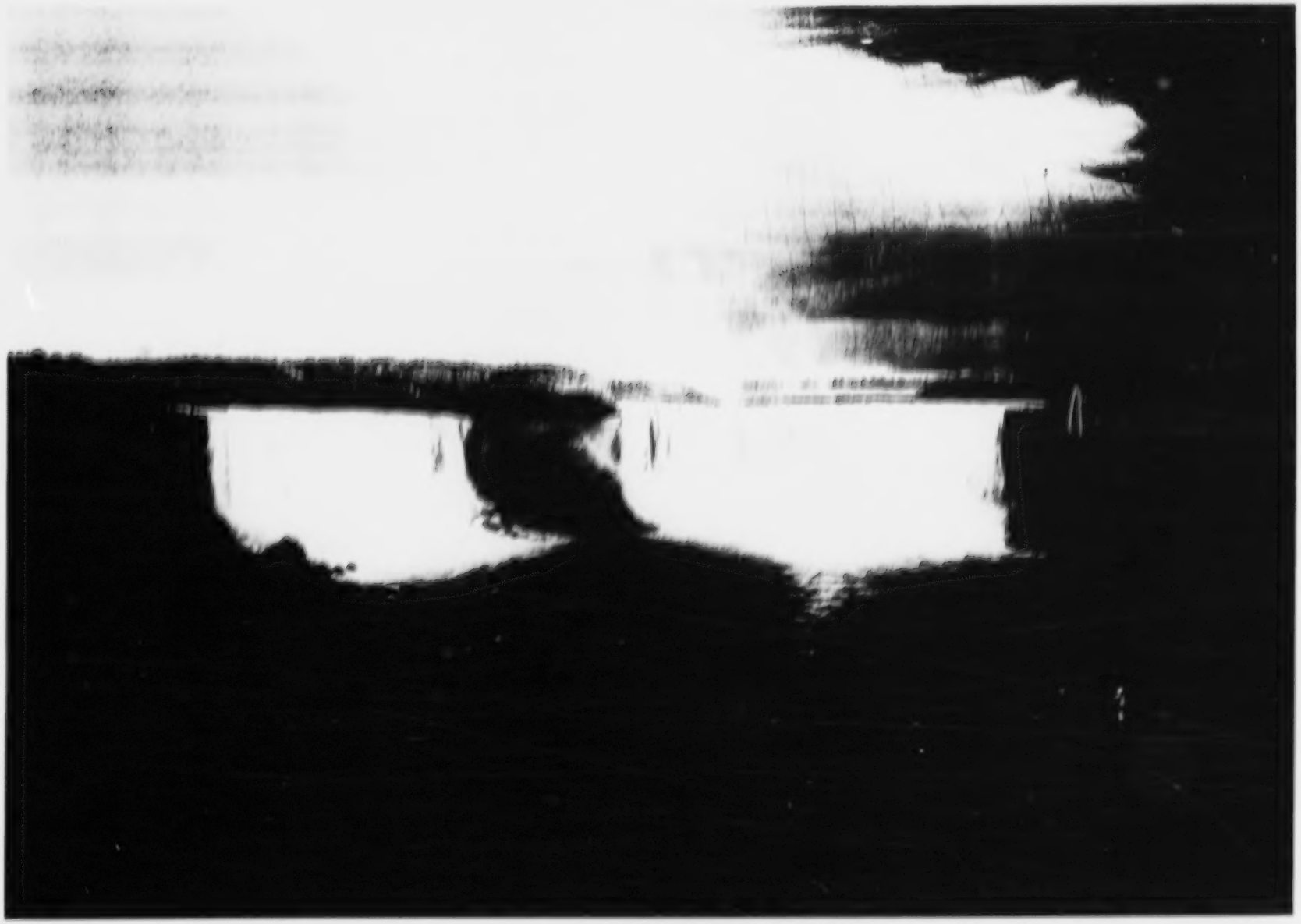
Robert Glenn Ketchum, *"The Voyage of Life"/Homage to Thomas Cole*, from the series, *Order from Chaos/New Work, Too*, 1984, cibachrome print on paper, 29½ x 37½ in. (74.9 x 95.2 cm). Gift of J. B. Ketchum. © 1984 Robert Glenn Ketchum.

BEST COPY AVAILABLE

Thomas Sully, *Daniel LaMotte*, 1842–1843, oil on canvas, 36 in. × 28 in. (92.3 × 71.8 cm)
Gift of Mr. and Mrs. Ferdinand LaMotte III, National Museum of American Art,
Smithsonian Institution, Washington, D.C.

Thomas Birch, *Southeast View of "Solitude Park," the Country Seat of James Cowles Fisher, Esq.*, c.a. 1819, oil on canvas, 17 1/8 x 18 in. (43.6 x 45.7 cm). Museum purchase made possible by the Louisa L. and Grace H. Denglinger Endowment. National Museum of American Art, Smithsonian Institution, Washington, D.C.

BEST COPY AVAILABLE



Alvan Fisher, *A General View of the Falls of Niagara*, 1820, oil on canvas, 73⅞ x 48⅛ in. (187.2 x 122.3 cm)
National Museum of American Art, Smithsonian Institution, Washington, D.C.

BEST COPY AVAILABLE

Thomas Cole. *The Subsiding of the Waters of the Deluge*, 1829. oil on canvas, 35½ x 47¾ in. (90.8 x 121.4 cm).
Gift of Mrs. Katie Dean in memory of Mumford S. and James Wallace Dean, and museum purchase through the Smithsonian Collections Acquisition Program. National Museum of American Art, Smithsonian Institution, Washington, D.C.

George Catlin, *Bear Bluffs, 1,320 Miles above St. Louis*, 1832, oil on canvas, 11" x 14" in. (28 x 36 cm)
Gift of Mrs. Joseph Harrison, Jr., National Museum of American Art, Smithsonian Institution, Washington, D.C.

125

126

Charles Christian Nahl and August Wenderoth, *Miners in the Sierras*, 1851–1852, oil on canvas, 54 × 67 in. (137.7 × 169.8 cm). Gift of the Ezra Hellbron Collection, National Museum of American Art, Smithsonian Institution, Washington, D.C.

BEST COPY AVAILABLE

Frank Blackwell Mayer, *Taking a Snort*, Squire Jack Porter, 1858, oil on paperboard, 12 x 15 in. (30.4 x 40.3 cm), Harriet Lane Johnston Collection, National Museum of American Art, Smithsonian Institution, Washington, D.C.

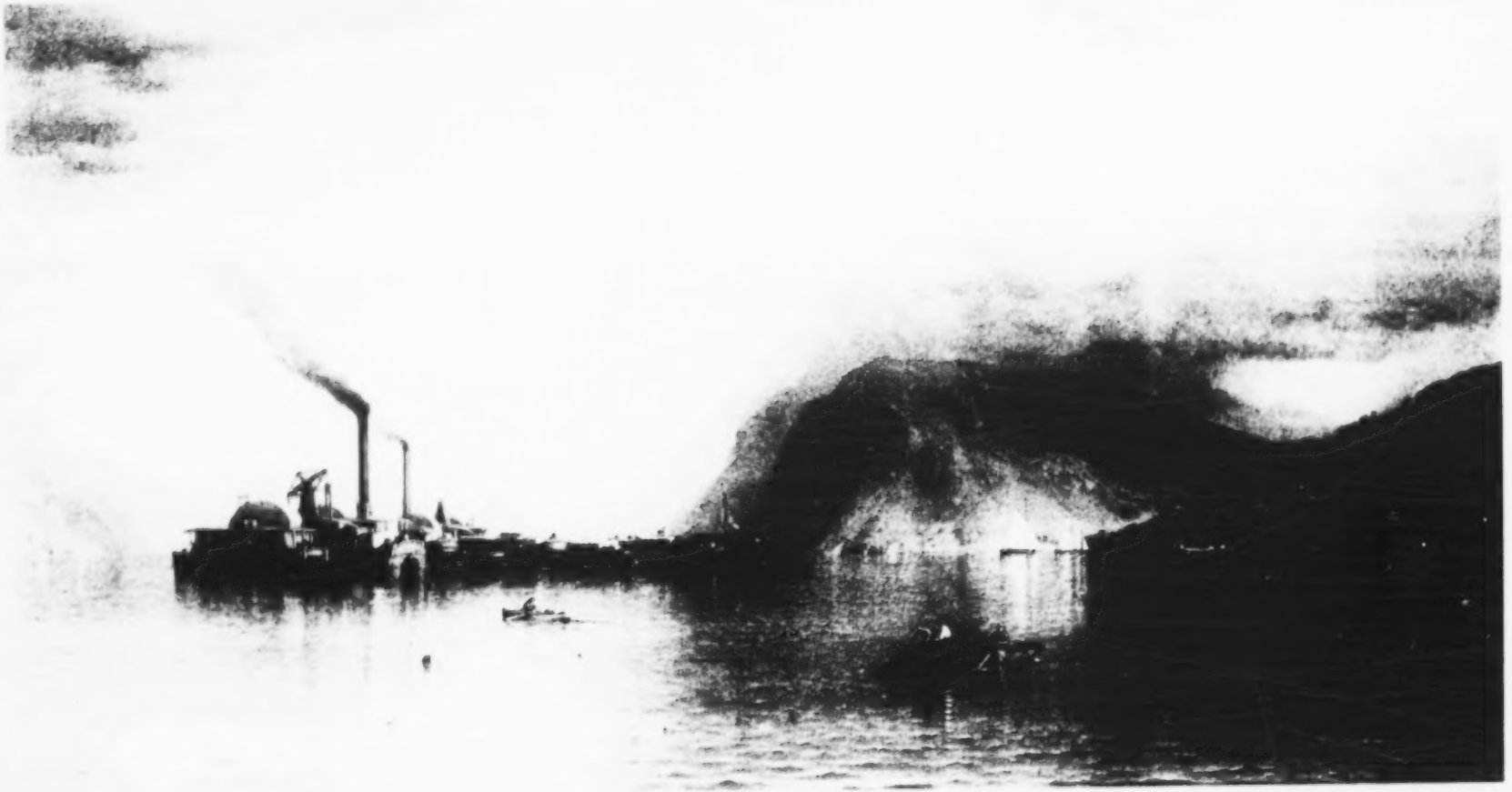
BEST COPY AVAILABLE

Arthur W. Warren, *Long Island Homestead: Study from Nature*, 1859, oil on wood, 12" x 23" (30.5 x 58.4 cm). Gift in memory of Mr. and Mrs. J. V. Lyons, National Museum of American Art, Smithsonian Institution, Washington, DC.

BEST COPY AVAILABLE

Homer Dodge Martin, *On Iron Mine Pond, Henry*, New York, ca. 1862, oil on canvas, 30 1/8 x 50 in. (76.5 x 127.0 cm), Gift of William T. Evans, National Museum of American Art, Smithsonian Institution, Washington, D.C.

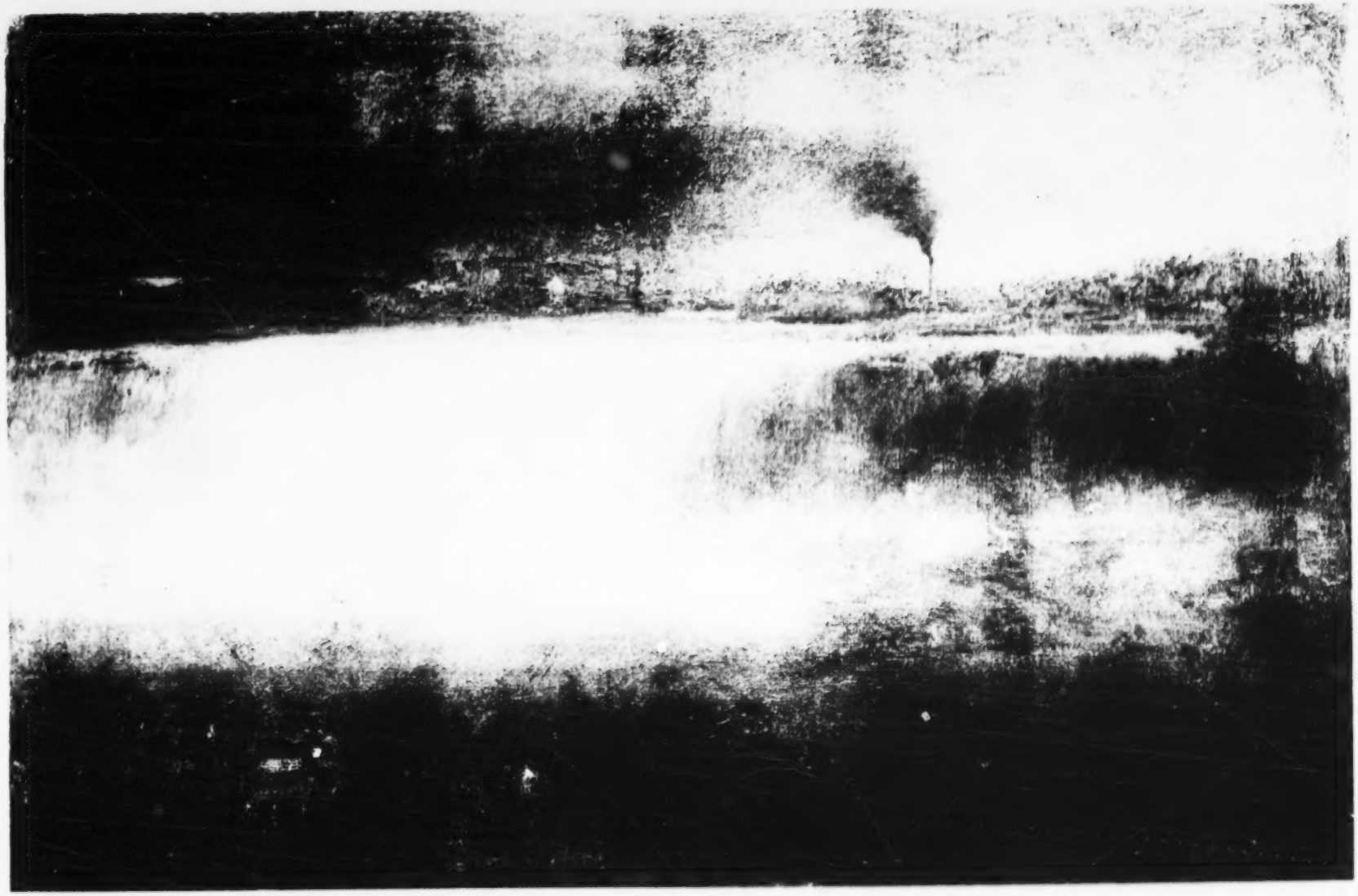
BEST COPY AVAILABLE



BEST COPY AVAILABLE

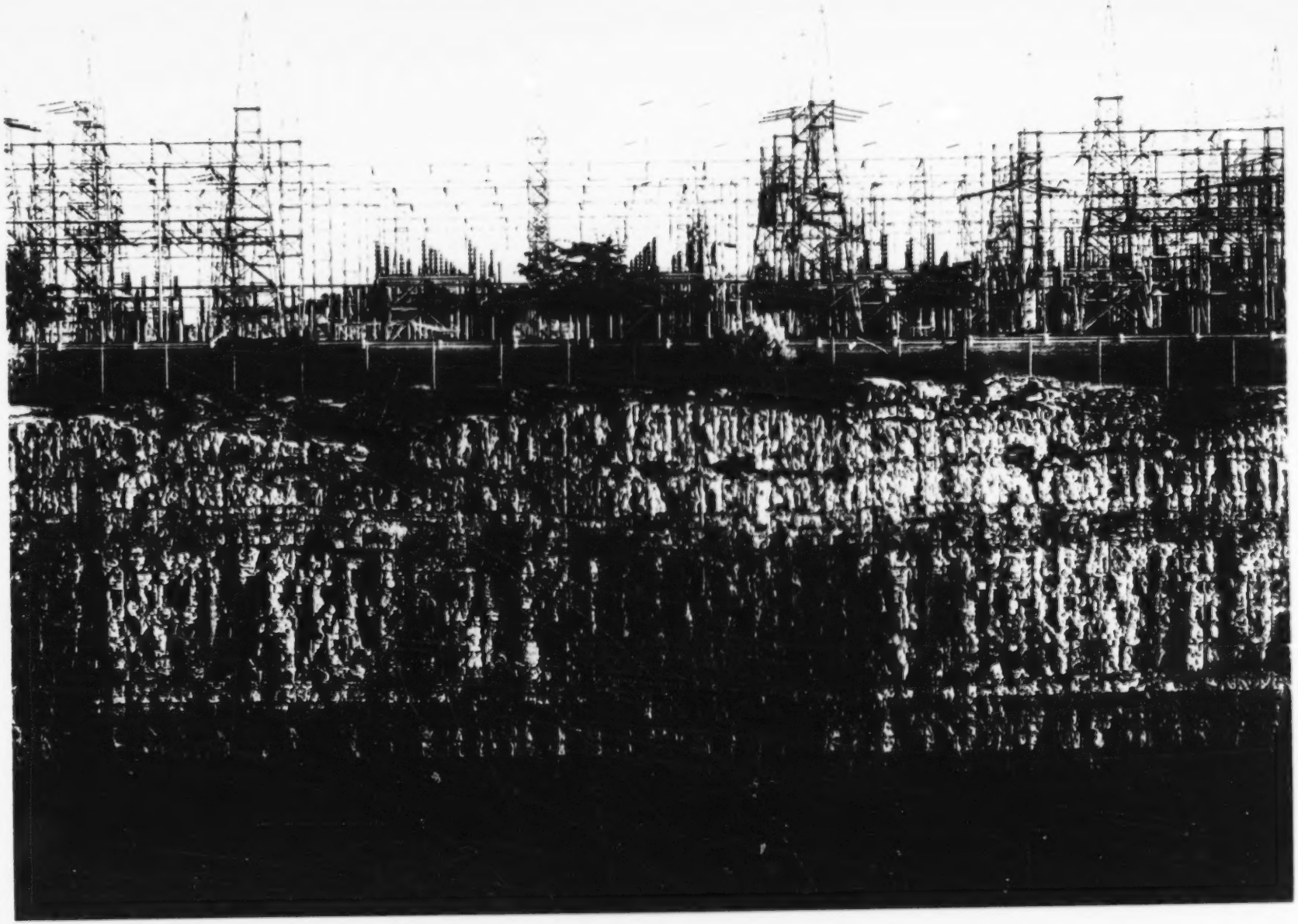
Thomas Moran, *The Grand Canyon of the Yellowstone*, 1872, oil on canvas, 84 x 144 in. (213.4 x 366 cm)
From the U.S. Department of the Interior, National Museum of American Art, Smithsonian Institution, Washington, D.C.

BEST COPY AVAILABLE



George Inness, Niagara, 1885, oil on canvas, 30 x 45 in. (76.2 x 114.3 cm), Gift of William T. Evans, National Museum of American Art, Smithsonian Institution, Washington, DC

BEST COPY AVAILABLE



BEST COPY AVAILABLE

Terry Hunt Evans, *Lake Mezero*, 1987, Gravure, pen on paper, Plate: 19 in. (48.2 x 48.2 cm); Gift of the Consolidated Natural Gas Foundation, 1988.7, Terry Evans, National Museum of American Art, Smithsonian Institution, Washington, D.C.

BEST COPY AVAILABLE

BEST COPY AVAILABLE